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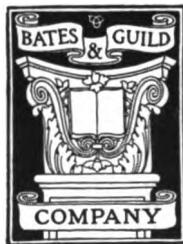
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1899

VOLUME V



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of the Review for 1899, refer to outside back cover of this issue. Beginning with the present month, THE ARCHITECTURAL REVIEW is to be issued monthly, instead of semi-quarterly, as heretofore—half as many more numbers in the year—at the same subscription price. The size of pages and plates will remain the same, and the number of text pages and illustrations will be increased.

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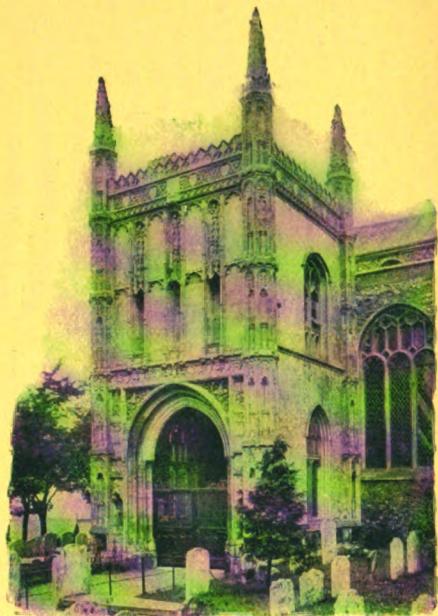
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Porch of Church at Beccles.

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PLATE I

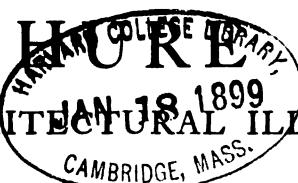
LOUIS XVI BED

THE
BROCHURE SERIES
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VOL. V.

JANUARY, 1899.

No. 1.



LOUIS XV. AND XVI. FURNITURE.

OF furniture, in the modern sense of the word, there was little during the Middle Ages. Benches, tables or trestles and chests formed the chief movable pieces of woodwork in houses, and these, though sometimes elaborately wrought, were rather the work of the carpenter than of the cabinet-maker. In fact, the cabinet-maker first made his appearance during the Renaissance; and up to the middle of the seventeenth century the French simply carried on the development of the Renaissance forms, their work becoming more and more Italian in character.

Subsequent to 1662 French furniture is roughly divided into four styles, corresponding to the monarchs under whose influences the manufactures were carried on: Louis XIV., Louis XV., Louis XVI. and Napoleon I. As in all cases of subdivision into periods, the styles belonging to each are found to overlap each other; the distinctive characteristics of each do not apply with certainty. In the case of the art we are considering, however, the dividing lines are drawn with unusual clearness, and we have, as it were, progress by jerks, rather than an even flow of change. The reason for this seems to be that each style was the result of a court fashion which depended essentially on the taste of the

reigning monarch. Louis XIV., who was the originator of the school, loved pompous magnificence. In its earlier years, and in fact until the close of the reign, the forms of Louis XIV. furniture maintained a certain vigor and severity of line which saved it from sinking into mere gaudiness, and which was the result of the still lingering influence of the Italian Renaissance. But the *charm* of form gave way altogether to the desire for effect. The skill in the production of this effect, and the mastery over intractable and difficult material, seems to have given sufficient satisfaction.

The desire of the king was for magnificence at all hazards, and magnificence was produced by the yard. "They abandoned," says M. de Champeaux, "the ancient side-tables and chests made of native woods in preference for foreign woods, which the discovery of India and America had just introduced. Rarity of material assumed an overwhelming importance, to the detriment of artistic composition, which had up to then occupied first place. Consequently the conditions of work changed; it became necessary to employ costly substances, to treat them with care, and to use up the smallest pieces. A gulf was fixed between the old-fashioned carpenter, faithful to the carving of native woods, and the cabinet-maker, whose care was to produce objects of magnificence." In other

NOTE.—A set of Louis XVI. chairs was illustrated in Number 2, Volume IV., of THE BROCHURE SERIES.



PLATE II

MARIE ANTOINETTE'S BED, PETIT TRIANON

words, an essential element of vulgarity was introduced,—the employment of brilliant and costly materials solely for the sake of their brilliancy and costliness. This is the standpoint from which French furniture of Louis XIV. and of his successor's reign should be regarded; and this once realized, there is much to admire in the marvellous skill and invention lavished upon it, the fancy and variety which characterize its designs, the minuteness of the workmanship, the inlaying of its surfaces, the graving and chiselling of its brasses, the ingenuity of its construction and its expense.

The style of Louis XV., while it possesses all the brilliancy of execution belonging to that of Louis XIV., lacks almost altogether, at least in the earlier part of its existence, whatever of dignity was to be found in the latter. Louis XIV. work had already made use of the occasional absence of symmetry in grasping its great effect of varied and abrupt light and shade; the style of Louis XV. formulated it, so to speak, into a principle, and symmetry became not only a thing of no consequence, but an untoward circumstance not to be encouraged. It seemed fairly wearied of the right lines and simplicity of the antique, and indulged itself in a system of random fancies thrown together entirely at variance with classic use.

The style received its name, Rococo, from the corruption of two words, *rocailles* (rocks) and *coquilles* (shells), for rock-like, shell-like forms were its principal ornamental motives. Other details figure in the ornamentation, such as roses, cornucopias, vases, scrolls, etc., but the shell is everywhere triumphant.

There is nothing in the entire range of art acting as an example or incitement to this Rococo. Before it existed there was nothing like it, and there has been nothing like it since. Every shape and line throughout the medley is twisted and turned and involved. It lengthened the acanthus scroll into endless, reedy, wandering foliations. It looked upon nature as a rude and barbarous affair that needed some dressing of French taste. It is quite impossible to take some of the specimens seriously.

And yet good specimens of Louis XV. furniture have two qualities which cannot be overlooked. First, the actual skill of the men who handled the tools is marvellous. Whether they were working in metal or wood, the best workmen of that day had at once a freedom and a force combined with a delicacy and finish which have probably never been equalled. Secondly, these pieces of furniture are marvellously decorative. These twists and twirls, unmeaning as they may seem, have an object, if not a very high one. They make the light glance from the gilded metal in a thousand different ways and from a thousand different points, while the high relief affords plenty of dark shadows amongst the brightness. Rococo furniture makes a complete effect, according to its own purposes; and if a room furnished in it looks like a stage set for a conjurer, it is for a conjurer that can make the sun shine on a gray day, that can turn fatigue into pleasure, and fill discontent with cheer; because, whatever faults it has, it is the only style of all that has ever paid complete attention to physical comfort. The straight back, the upright lines, the honest and sturdy supports of the Gothic, the grace and beauty of the Renaissance are not to be compared for comfort to the deep-seated deliciousness of the Louis XV.

As a Venetian chair, made of three straight planks and carved into an intricacy of noble beauty, tells that it was used by no inert and enervated race, so these round-cushioned, downy seats, and this dazzle of gilded shells and rocks, tell all the story of the lassitude and luxury of the court of that vicious ruler to whose self-indulgence they owe their birth.

Toward the close of the reign of Louis XV., however, a reaction set in against these absurdities. This change was due, no doubt, partly to the continuance in any extremely extravagant course for more than a certain time, but chiefly to the wider knowledge of Roman art that was at this time spread through Europe.

Herculaneum had been discovered in 1713, and about 1740 researches into the remains of the city were resumed



PLATE III

LOUIS XVI BED

with more definite purpose. About the same period Pompeii was discovered, and excavations were there also carried on during the second half of the century. It is needless to say that the peculiar cause of the destruction of both those towns had preserved in them perfect memorials, in many forms, of the social life of antiquity. Decorations, utensils, and furniture of all kinds that were made of metal and had resisted the action of damp and time were recovered in fair condition. One result of these discoveries, both in France and England, was a return to a healthier and renewed feeling for the classic, and no art product was more affected by this recrudescence of classicism than furniture.

The furniture known under the name of Louis XVI. has a curious similarity but a much greater difference to that of his predecessor. The similarity is in the festoons, the garlands and gilding and the shell decoration; the difference is in the shape of the piece, and the care and serious study expended on it. Refinement is evident in its lines—the very opposite of the Quatorze habit of neglecting detail in order to secure broad effect. The earlier chair with sprawling legs, called the *cancan* (from which the dance of the same name derived its appellation) was a chair not to be accepted in the fashion of Louis XVI. but to be departed from as widely as circumstances would admit. There is not a sprawling leg to be found in any article of Louis XVI. furniture; they are nearly all upright, turned sometimes in various ways, imitating vases and cups, the flat tazza at the top, and in the main resembling little columns or colonnettes, headed and supported by tiny astragals, usually fluted, and usually with the fluting accentuated and broken by lines of gilding. Gilding did its best, indeed, in the Louis XVI. style; not with the vulgar profusion that it superseded, but with remarkable freedom, considering the fact of the return to Greek profiles, and with the naturally accompanying exhibition of a severer fancy than had ruled before for centuries.

Severe in outline only it would seem, for when we come to decoration there

were the multitudinous wreaths and festoons and knots and ribbons, with rosettes of roses, nests of acanthus, and scrolls, half in doubt whether they are not the broken fragments of a shell, and many other variations in the mouldings and mounts. "But heavy articles were well lifted off the floor, grace was regarded from a chaster point of view than when the polite world sat and lay on the old agglomeration of curves, while comfort, although carried to no such point of Oriental luxury and lounging as once, was yet by no means overlooked."

But while the effect of Louis XVI. furnishings was more severe, it was equally as splendid as that of its predecessors. The panels of rooms had no more of the Rococo flourishes; they followed straight lines and were usually painted white; the pilasters between were carved with minute richness and delicacy, and were so finely and substantially gilt that the gilding is in perfect preservation today. The quills of the fluted columns were beaded, and arabesque-work, after the old Raphaelesque designs, accompanied the decoration of many interiors, these portions carved and those painted and gilt, the gilding alloyed so as to produce various tints—coppery-red, silvery-green, and the like.

The pieces of furniture themselves, when of merit, were designed by Riesener, Roentgen, Cauvet, and many other artists of celebrity, who also often took in charge the whole accompanying scheme of decoration; and various articles were made of tulip, purple, laburnum or rosewood, or of lighter woods colored in the various golden-brown shades by means of a hot iron. The chief ornament was marquetry of elaborate pattern and workmanship, in floral garlands, surrounded by borders of fine diaper-work. The chairs, beds and couches were upholstered in Gobelin, or in the costly French and Italian silks. All these articles were further enriched by beautiful metal mounts, modelled with exquisite precision, chased, and gilt again with a solid finish that defies time and tarnish; while the inlaid bits of Sevres porcelain added a delicate charm to the whole.



PLATE IV BED OF THE DUC D'ORLEANS, FONTAINEBLEAU

Club Notes.

THE Pittsburgh Architectural Club has safely passed its initiative and most trying stages, and takes pleasure in notifying the other clubs of its existence. The lack of suitable quarters and the means to obtain better ones did much to retard the progress of the Club; but now that it has secured permanent and commodious rooms in the Carnegie Institute, and a donation of \$200 from the Pittsburgh Chapter, A.I.A., it has started on a new and promising life. The Club was organized in 1896 with a charter membership of thirteen, and has now a membership of forty.

The first meeting of the season was held October 16. At the second meeting the following officers were elected: President, Mr. John T. Comes; Vice-President, Mr. T. E. Billquist; Secretary, Mr. C. F. Peoples; Treasurer, Mr. Walter H. Stuten. During the coming season, classes in modelling will be held under the instruction of Mr. F. Van Muldern, and in drawing from the antique under Mr. H. S. Stevenson. Evenings are set apart for discussions, socials and lectures. The problems in design for the season are: (1) Entrance Porch, English Gothic Church; (2) Suburban Railway Station; (3) Balcony, City Residence; (4) Suburban Chapel; (5) Pen and Ink Rendering; (6) City Residence Front. Much interest is shown by the members, and the classes in modelling and in the antique are well attended.

The Club's third annual "Smoker" was held on December 23, at the studio of Mr. H. S. Stevenson. Mr. Edward Stotz gave a talk on "Shadows," and a programme of music was presented under the direction of Messrs. Frank T. Thuma and David T. Moore.

Many members and their friends attended the December meeting of the Sketch Club of New York, held in the new rooms, at 19 West 24th Street, on December 3. The Entertainment Committee had labored to make the evening a success, the House Committee provided refreshments; and, after the business meeting, the festivities continued till a late hour.

The rooms have been newly decorated and arranged to meet the needs of the various classes. Mr. Nesbit has offered to erect a mantel in the Club's sitting-room, the design to form the subject of a competition; and Mr. Francis L. Ellingwood has presented a cast of the Apollo Belvedere.

At the November meeting of the St. Louis Architectural Club several amendments to the constitution were adopted, among them one changing the dates of the monthly and annual meetings that the business meetings

might be separated from those of a purely social character, and that the election of officers might be deferred until the close of the season's work. The symposiums occur on the first Saturday of each month, and all the members are usually on hand.

The December meeting was unusually well attended, and an interesting programme had been provided by the committee. Mr. T. C. Young read an instructive criticism of the drawings of the monthly problem, "An Entrance to a Public Park"; and Messrs. Benno Janssen, S. P. Annau and F. A. P. Burford received first, second and third place, respectively. Mr. Albert Knell was selected to judge the drawings for the December problem, "A Gardener's Cottage."

The Atelier Freedlander opened in October with renewed enthusiasm, and with a larger number of pupils than ever. The result of the Summer Competition was highly satisfactory. In the Class A problem, "A Terminal Railroad Station," Mr. E. R. Vedder received one of the two first mentions awarded; and in Class B, first mention was awarded to Mr. George Licht in the Order Problem, "Greek Doric," and also in the Plan Problem "A Schoolhouse." In the Sketch Problem, "A Palm House," mention was given to Mr. E. R. Vedder's design. Great interest has been manifested in the Monthly Sketch Problem, instituted by the Patron to exercise the pupils in the finding of ready solutions of the given programmes. The latest Sketch Competition was for "A Crematory Chapel," the principal object being to show in the elevation the distinctive character of the crematory rites. The first prize was awarded to Mr. E. R. Vedder.

"The Eight Greatest Façades."

THE following criticisms of the BROCHURE SERIES list of the eight greatest façades in the world were received too late to be printed with the others in last month's issue.

J. CLEVELAND CADY
OF MESSRS. CADY, BERG & SEE.

An extremely interesting conundrum! What is a preeminently "great façade"? Is it the one richest in ornament? Or that with most perfect and exquisite detail? Or the one of greatest dimensions? Or of one style as against another? Is it not something more than all this? — a great conception, modeled with such fine proportion, such largeness of view, such unity and harmony, that its effect as a whole not only charms and delights, but thrills. Its impressiveness is not due to any one thing, but to the noble idea, and the manner in which all portions and features, by emphasis or subordination, have been made to contribute to and develop it. Like all human work it may have its imperfections, but it cannot be seriously lacking in these important points and be regarded as among "the greatest."

For this reason the Paris Opera House would hardly seem to have a place in the list. It is, indeed, a work of great size, lavish cost (\$5,000,000), but is extremely faulty in composition, its main front showing no constructional

LOUIS XVI COUCH, FONTAINEBLEAU

PLATE V



connection with its sides, and the pile lacking emphasis, other than the magnificence which comes from a great expenditure. St. Mark's Library, while rich and beautiful, is too limited in character and size to rank as one of the "greatest façades." It, like others, belongs to the class that charm, but are not masterful. Of the latter class the three great churches are examples. (Why was not Cologne a favorite?) The church is so free from the limitations that hamper other buildings, has so much in its problem to inspire to largeness and nobility of design, that its finest specimens seem to furnish us with the "greatest façades" in the world.

NEW YORK CITY.

J. CLEVELAND CADY.

JOHN GALEN HOWARD

OF MESSRS. HOWARD & CAULDWELL.

Such a list, no doubt, has a certain value as indicating the general tendency of thought on the part of those who have expressed their preferences in the matter of architectural composition. One thing I am delighted to note, and that is the catholicity which is manifested by the choice of these eight façades; they represent nearly all the great art periods thus far traversed by civilization; at the same time I cannot help feeling that some few of the buildings mentioned might well have been omitted in favor of certain others.

As to the first, Notre Dame, I am fully in accord with your readers; there is no greater, or more sublime architectural creation than this superb work. Perhaps when that was new, and when the Parthenon was new and whole, the latter may have possessed an amplitude, an exquisiteness of beauty which the medieval building almost surely lacked; but of this we can only judge now by crumbling ruins. As to St. Peter's, unless the term façade is stretched to mean the noble dome, I should most certainly eliminate it entirely from the discussion, for the façade, using the word in its more restricted sense, is, in my opinion, one of the stupidest and worst of the compositions of the Italian Renaissance; the dome, on the other hand, is one of the sublimest works extant. If we could consider that alone, it would be fair to place it third. I strongly suspect that from a purely architectural point of view the Ducal Palace has no place in such a list as this. Beautiful, full of indescribable charm and enriched with sculpture which renders it from a historical point of view and from a picturesque point of view, as well as from a standpoint of mere sentiment, an inexhaustible source of intellectual and artistic pleasure, it seems to me that it is, nevertheless, so far as its architectonic character is concerned, vastly inferior to many other buildings. Again, Amiens Cathedral deserves to be placed very high on a list of the greatest architectural compositions, when it is not only the mere façade, either principal or lateral which is taken into consideration, but the organism as a whole. It is one of the greatest buildings, but hardly one of the greatest façades, I should say. Rouen, or even Rheims, in point of mere elevation have qualities of *ensemble* which Amiens can scarcely rival, though each of the former must yield the palm to Robert of Luzarche's masterpiece in point of greatness as a whole. I am glad to see the Opera House at Paris placed in so honorable a relation in spite of all the strictures which are justly to be drawn on a thousand of its details; the conception of the composition as a whole and the executive skill which have gone to the development of the parts into their just relationship among themselves and to the *ensemble* render it worthy to be ranked with the greatest achievements of architecture. There remain two buildings, the St. Mark's Library and the Farnese Palace, which, notwithstanding their exceeding beauty, I cannot nevertheless rate with the very greatest works in this art; and yet, if we look for others of their kind which shall throw them in the shade, where are they to be found? I could wish that a building of quite another kind might be admitted into this category, viz., St. Mark's church; and I can hardly satisfy myself with any list so long as this one is, which bars out Perrault's noble colonnade. The subject is one of such far reaching interest and so connected with one's most intimate ideals that it seems futile to attempt in a few words to classify the thousand subjects which throng to one's attention. After all there are so many reservations and so many qualifications to be given heed to.

NEW YORK CITY.

JOHN GALEN HOWARD.

CASS GILBERT.

The request for my comment and criticism upon the selection of the "Eight Greatest Façades in the World" presents to my mind a very interesting subject. In taking it up one might properly consider what constitutes "greatness" in architecture. In a general way I would say that it is that quality which produces a powerful impression upon the human mind. Noble proportions, majestic scale,

rich color, effects of light and shade each in their way contribute to such impressions. Not one of the façades mentioned would include *all* of these elements of greatness; nevertheless, some of them are undeniably "great." Among the buildings on the list, Notre Dame in Paris, St. Mark's Library, St. Peter's at Rome, and the Farnese Palace, can be considered from the standpoint of the façade alone; the Parthenon certainly not; the Opera House in Paris, perhaps; but I shall understand the selection to be taken in the broader general sense wherein the façade is considered primarily, and yet the subject not limited to the exact boundary lines thereof.

I should place Notre Dame at Paris on the list, notwithstanding its barbarism, for it is "great" in the large sense of the word; great by reason of its balance, its symmetry and the richness of its detail, and unrivaled in its effects of light and shade. Nevertheless, I must confess to a distinct sense of disappointment on returning to it after a number of years. The Parthenon cannot properly be considered from the standpoint of the façade alone, yet would doubtless be placed within this limited list by nearly every one. The Opera House in Paris, considered from the standpoint of the façade alone, lacks much of the impression that is produced by the mass of the building, and yet I think could properly be considered among the eight great façades in the world. St. Mark's Library, admirable and beautiful as it is, produces no *great* impression upon the mind. One has to stop and seek its beauties; and while to the architect or amateur it is a master-piece, it does not tell the story of mankind, nor express the aspirations of the race. It does not draw the prompt response, nor compel the involuntary admiration of the beholder as does the Ducal Palace, and yet, judged from the highest standard, one cannot consider the Ducal Palace great. Charming, beautiful and rich as it is, I cannot conceive that the most ardent Venetian would claim that it equals the façade of San Marco. The façade of St. Peter's at Rome cannot be placed in the list without question. The environment and setting is so superb, the dome so majestic, and the scale of the building itself so grand that one is tempted to place the façade among those which most powerfully affect the human mind; but eliminate Bernini's majestic colonnades, remove the dome, and the façade, considered by itself alone, would not be counted one of the eight greatest in the world. The scale is grand, to be sure—majestic, if you will, but the architecture falls far below the standard of greatness: analyzed one finds it illogical and clumsy, and its only claim to greatness to rest upon its size and the company it keeps; on the other hand, if it is not too much of a Hibernianism, I am willing to say that the rear of St. Peter's is one of the greatest façades in the world. It may well be doubted whether the façade of Amiens should be included in this list. Marvelous as it is, splendid in detail, impressive and romantic, it still lacks that serene majesty which should be one of the elements of greatness. It is restless, full of movement, lacking balance—nay, even lacking proportion; and I am tempted to say that the façade of Cologne Cathedral, notwithstanding its stupid repetition of petty detail, produces a much more powerful impression upon the human mind than the façade of Amiens, though in saying this I still reserve to myself the privilege of preferring the Cathedral at Amiens. The façade of the Farnese Palace in Rome, falls, it seems to me, properly within the list, for it may be considered purely as a façade, not relying upon its environment, nor the necessary parts of the building. Here the scale is sustained throughout, the proportions are fine, and the size is such that majesty is expressed thereby; but in admitting it to the list must I say I like it better than some I exclude?

And so as I review each one I find reason to qualify my opinion and to admit that the difficulties of a choice are such that I am glad that I alone am not compelled to make it. Were I compelled to make the choice, I should certainly substitute San Marco for the Library at Venice, and I should consider long and carefully if I might not include somewhere in the list such widely dissimilar designs as the façade of the Cathedral at Pisa, Santa Maria Maggiore at Rome, the Coliseum at Rome and the great temple at Paestum.

ST. PAUL.

CASS GILBERT.

EDITOR OF

"THE CANADIAN ARCHITECT AND BUILDER."

It is curious and interesting to find in this list of the eight greatest façades in the world that the first three are examples of the three classes of design into which architecture may be divided. The first is the constructional style, in which construction forms the motive, and the parts are proportioned only with regard to their function. The second is the style which proportions its parts in conformity to abstract beauty rather than to the bare necessities of construction. The third class is architecture in which the motive is display. It is a hopeful sign that, in a



PLATE VI

LOUIS XV ARMCHAIR, VERSAILLES

country which is developing new methods of construction, the first place should be given to a great example of the style which succeeded in developing beauty at the same time that it developed scientific construction. The other examples in the list, are, with the exception of Amiens Cathedral, of a mixed character and have less significance for this reason. If influence on subsequent work is a test of greatness, the Farnese Palace, as the leading example of the type which has begotten the modern tin cornice, is well placed, but it seems an easy triumph, and one would have thought the Ducal Palace, though it has had so little influence in comparison, should have been ranked above it.

EDITOR OF "THE CANADIAN ARCHITECT AND BUILDER."

TORONTO, CANADA. ARCHITECT AND BUILDER."

CLARENCE H. JOHNSTON.

The eight façades selected are undoubtedly representative buildings. Are they, however, the "greatest in the world"? I believe the Parthenon, Notre Dame, Paris, or Amiens belong to this classification, and I realize that St. Mark's Library, the Ducal Palace and Garnier's Opera House come close to the mark. I have not the same opinion concerning St. Peter's or the Farnese. The former without the dome is a very inferior creation, aside from its size, while the Farnese loses tremendously in its top story treatment. It seems to me that India possesses, in her tomb and temple architecture, buildings that belong to the first rank; and I have a feeling that in the palace architecture of Florence there are several "great" buildings. One might continue selecting buildings representing certain qualities, but to make the selection an intelligent one the point of view from which it was made should be clearly established beforehand. If the qualification was that of size alone it would be a simple matter; if of style, then it becomes difficult. On the whole, however, the choice of the voters is a fairly representative one, and covers the field very well.

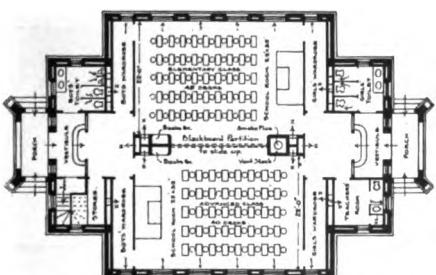
ST. PAUL.

CLARENCE H. JOHNSTON.

Brochure Series Competition "K."

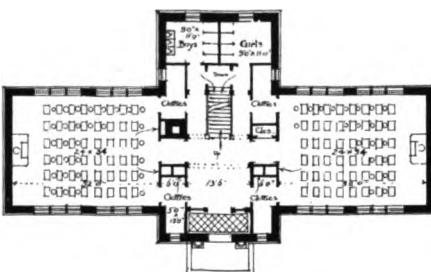
ANNOUNCEMENT OF THE AWARD.

IN this Competition,—for the plan and perspective of a two-room Country Schoolhouse,—more than two hundred designs were submitted. In making the award, the judge, Mr. Edmund M. Wheel-



FIRST PRIZE DESIGN.

MR. ANTHONY P. VALENTINE, JR., PHILADELPHIA.

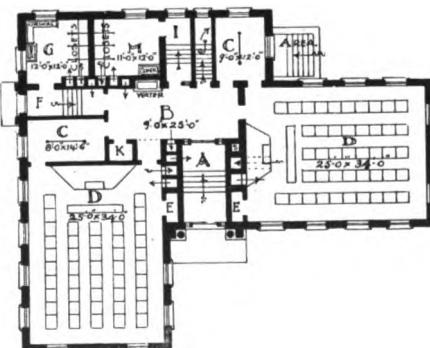


SECOND PRIZE DESIGN.

MR. A. C. FERNALD, BOSTON.

wright, has considered that, without greatly exceeding the available space, it would be impossible to discuss in detail the numerous points involved in the planning of a two-room schoolhouse; and these points have been, moreover, thoroughly dealt with in the various recent treatises on the subject. In making the award he has, however, considered separately the several types presented in the Competition, and the three prize designs represent, respectively, the best designs submitted in each of the three most desirable types.

As the programme did not specify defi-



THIRD PRIZE DESIGN.

MR. GEORGE HOWELL HARRIS, CHICAGO.

LOUIS XVI COUCH, PETIT TRIANON

PLATE VII



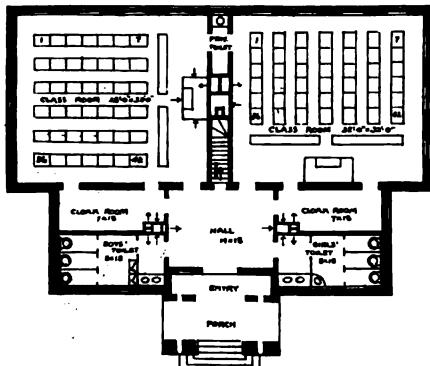


MENTION.

MR. JULIUS E. HEIMERL, MILWAUKEE.

nitely in regard to the basement, it has not been considered necessary to consider whether the separate toilet-rooms placed on the first floor should be fully adequate for the number of scholars accommodated.

The First Prize has been awarded to Mr. Anthony P. Valentine, Jr., 142 Ritner St., Philadelphia. His design presented the most compact plan, and an interesting external treatment. As the class-rooms are but twenty-two feet in width they are well lighted; and the saving of unnecessary hall-space by providing separate



MENTION.

MR. FRED'K A. MILLER, ROCHESTER.

St., Chicago, and Julius E. Heimerl, 220 Second Avenue, Milwaukee, were the best; and while the elevation of Mr. Heimerl's design was preferable, the greater excellence of Mr. Harris' plan gave it precedence, and to him, therefore, the Third Prize has been awarded.

Honorable Mentions have been awarded

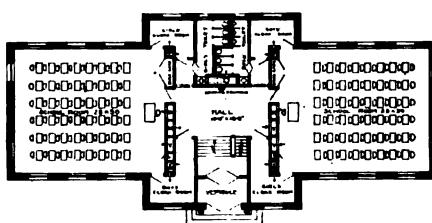


MENTION. MR. FRANCIS H. CRUESS, WEST PHILADELPHIA.

entrances for boys and girls is a decided merit.

Of the plans with class-rooms on two sides, and no light immediately in front of the teacher's eyes, the design of Mr. A. C. Fernald, 178 Devonshire St., Boston, presents the best solution, and is awarded Second Prize. As a point of minute criticism, it may be added that this award does not imply commendation of the use of mulioned windows, which most authorities consider undesirable.

Among the plans on the "cart-wheel" principle, those submitted by Messrs. George Howell Harris, 873 Monroe

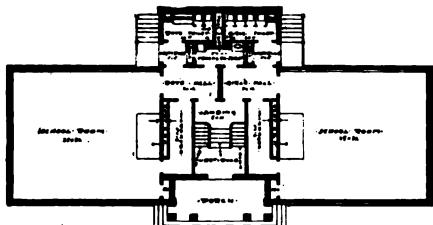


MENTION.

MR. ARTHUR H. BUCKLEY, CHICAGO.

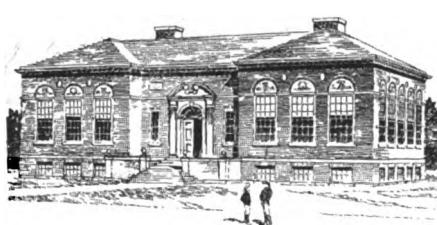
to Messrs. Julius E. Heimerl, Milwaukee; Frank E. Coombs, East Boston; Frederick A. Miller, Rochester; Arthur H. Buckley, Chicago; W. Adair Price, Montreal; Arthur J. Eagleson, Mt. Vernon, N.Y.; H. Hilliard Smith, Hartford; Richard Philipp, Milwaukee; R. E. Rust, St. Louis; Carl P. Bergen, Philadelphia; Louis LaBeaume, Boston, and Leon N. Gillette, Philadelphia.

The announcement of new Competition "M" will be found in this issue on the advertising page facing inside front cover, on which page all Competition announcements will hereafter be found.



MENTION.

MR. W. ADAIR PRICE, MONTREAL.

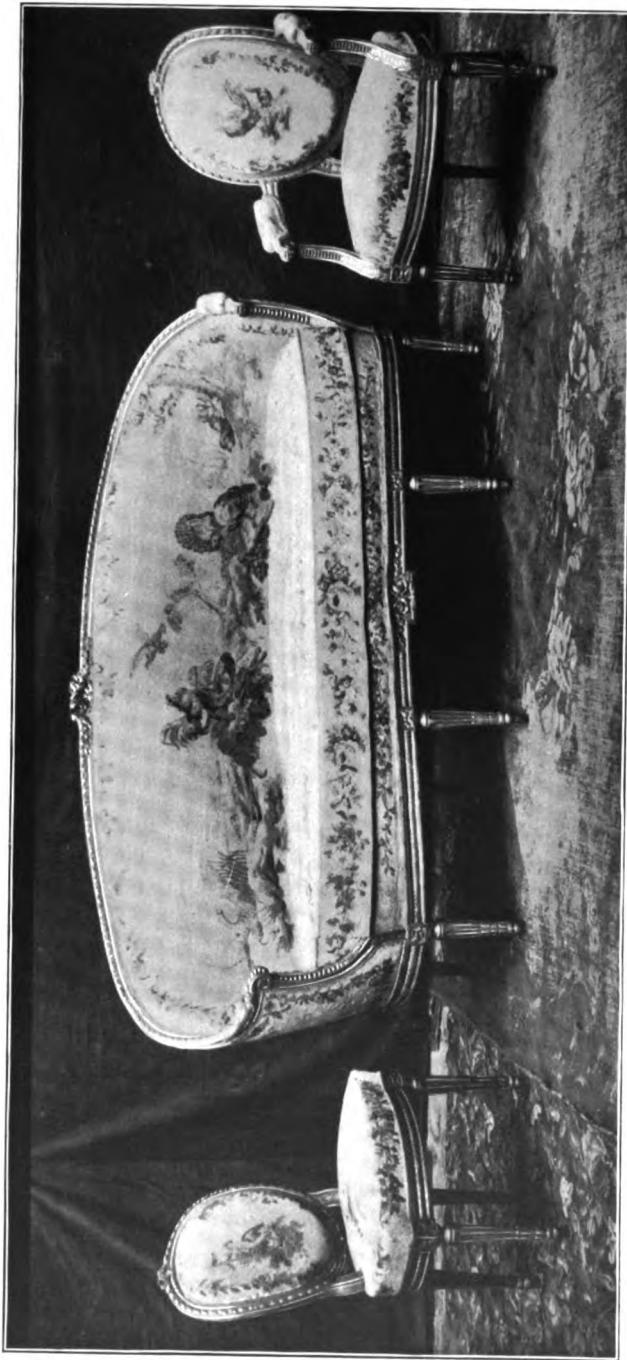


MENTION.

MR. FRANK E. COOMBS, EAST BOSTON.

LOUIS XVI COUCH AND CHAIRS

PLATE VIII



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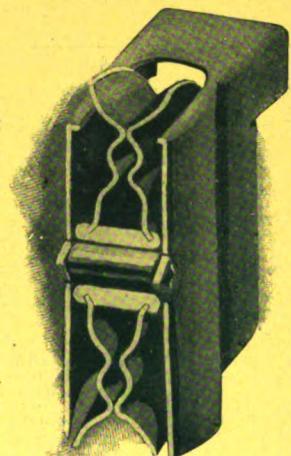
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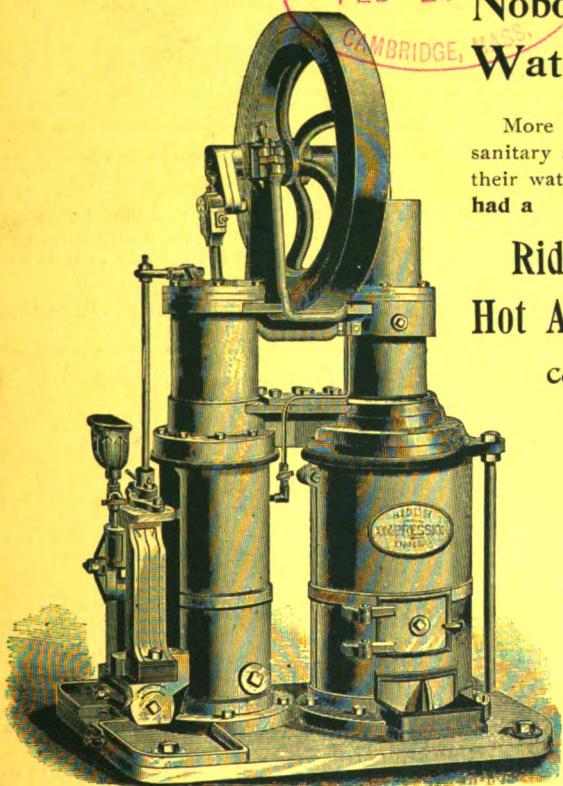
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PLATE XVII

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BRICK ARCHITECTURE OF HOLLAND.

THE architecture of Holland is, in general, dismissed by the histories with scant attention, and with the remark that the Dutch have contributed nothing to the art, that they have merely been borrowers from other countries. To a certain extent the reproach is deserved. Holland has indeed taken her architectural styles ready-made, as America has, and for much the same reason,—namely, that at the period of race development when architectural styles were in process of formation the Dutch were not yet a homogeneous nation.

The Netherlands, it should be remembered, are a comparatively recent addition to the geography of Europe. If Belgium was originally an alluvial expanse formed by its rivers, Holland was simply a deposit of mud surrounded by water. Add to this an unpropitious soil and a rigorous climate, and one is tempted to agree with the proverb that this land was "not made for man, but for storks and beavers." In the time of Cæsar and Strabo it was merely a swampy forest, and adventurous travellers narrated that one might pass from tree to tree all over Holland without touching the ground. The Waal, the Meuse and the Scheldt yearly overflowed their banks, the water covering the flat country around to a great distance. Autumnal tempests annually submerged the island of Batavia, while in Holland the line of the coast changed

constantly. For centuries after the Germanic invasion Flanders was still called the "merciless and interminable forest." In 1197 the country about Waes, now a garden, had remained untilled, and the monks who inhabited it were besieged by wolves. As late as the fourteenth century droves of wild horses roamed through the forests. The sea then encroached on what is now dry land. Ghent was a seaport in the ninth century, Throu, St. Omer and Bruges in the twelfth century, Damme in the thirteenth and Ecloo in the fourteenth. The Holland shown in the old maps is now unrecognizable.

So, while the dwellers in other parts of Europe were becoming nationalized, learning the arts of peace and civilization and preparing to receive the rediscovered learning of antiquity, the settlers of Holland were battling with the elements to obtain mere dry land enough on which to base habitations which should shelter them from the rain and wind. They had little leisure to practise the art of architecture. The few stone buildings that they did erect in this early time (and which so suffered later under the fanatical destruction of the "Image-breakers") were in the Gothic style, and were probably designed by German architects.

It is not till the beginning of the sixteenth century that Holland can be said to have any architecture in the larger sense; and the cause of the impulse



PLATE XVIII

THE "SLAUGHTER-HOUSE," HAARLEM

then given to building illustrates strikingly the poverty of the precedent work. This cause was the publication of an edict by the Emperor Maximilian, afterward renewed by his successor, Charles the Fifth, in which it was decreed that, as the buildings in the cities of Holland were, excepting the gates and a few scattered structures, such as those in the Gothic style just referred to, entirely of wood, and as, in consequence, devastating conflagrations periodically ravaged the main quarters of the towns, it was ordered that the burghers tear down the old edifices and rebuild their cities anew in brick. For this exigency the nation was taken entirely unprepared; she had no architects of her own; a ready-made style must be imported and at once. In these straits she naturally turned to her masters, the Spaniards, whom she had not yet learned to abhor; and, borrowing her new architectural principles from them, built thenceforth in a style based upon that of the Spanish Renaissance.

Though, therefore, the Dutch have developed no indigenous style in architecture, we need not attribute this failure to any lack of national artistic endowment, but can satisfactorily account for it through the lateness of a national development retarded by natural environment.

But, in borrowing the main features of her new buildings from the Spaniards, Holland adapted them to the exigencies of her climate, and modified them by ideas received from neighboring Germany and by a natural racial predilection, both in decoration and composition, for the picturesque at the expense of the symmetrical. Roofs were lengthened and shot up to immoderate heights, openings were multiplied and windows enlarged (for in this climate neither light nor heat were to be feared), the love of the German picturesque sky-line, broken by stepped gables and lofty dormers, appeared; and yet, in spite of the transformation to which it was subjected, the altered style still smacked of its origin; — indeed, after three centuries there can be no doubt of whence it sprung, and, on a fine sunny day in certain quarters of the

city of modern Amsterdam, the traveler might almost fancy himself in Spain.

After the expulsion of the Spaniards in 1579 the style continued, and during this very prosperous period and all the early part of the seventeenth century the land was filled with picturesque and highly colored edifices. Left to themselves the work of the Dutch architects became more fantastic; lines warped, pinnacles sprung out in the most unexpected places, and oriental fantasies were imported. Campaniles of the most strange and yet not ungraceful shapes sprung up, ornamented with columns which bore nothing, niches which lacked statues, with Italian balustrades, African obelisks and Muscovite domes, — in short with a mixture of all styles and all times, the whole surmounted by a weathercock or an imperial crown. And yet these curious agglomerations are, in a certain sense, elegant in design,—as charming as they are bizarre. Their builders, skilful colorists that they were, knew far better than to cover them with lead or copper, for tints of gray or gray-green would have been lost against the silver sky, but painted them intensely black; and this sombre color, sharply cut against the clouds, added still further to the frail elegance of this cosmopolitan architecture.

The effect produced by these aerial eccentricities was considered so charming that the architects were unwilling to stop with them. Soon the bases of these campaniles were built after the same model. All the rules of architecture, ancient or modern, were violated at will,—a subversion of architectural laws and logic to make Vasari, Alberti, Palladio and Scamozzi groan in their graves at the violation of all the principles which they had so lovingly elaborated. And yet, nevertheless, thanks to color, thanks to a misty atmosphere that softens too startling outlines, these slender towers have an indisputable charm which prevents the critic from too strongly condemning the voluntarily committed faults of the eccentric architects; and it is incontestable that at this period, when such liberties were taken by Dutch architects with an exotic style, the brick



PLATE XIX

WATER-GATE IN THE CITY WALL, SNEEK

architecture of Holland furnishes its most interesting and characteristic examples.

The "Slaughter-house" at Haarlem, shown in the accompanying plate, was built in 1603; the Water-gate in the city wall at Sneek, called the "Hoogendster Waterpoort," in 1613; the City Hall at Hoorn in 1613, though here the main door was restored in 1652. The gable of the arched passage-way to the church at Nijmegen, called the "Kerkboog," bears the date 1605. The Weighing-house at Deventer, the ancient repository of weights and measures, was originally built in 1528, but was restored and altered in 1620. The main structure of the Harbor-tower at Hoorn was built in 1532, but the gable was rebuilt and the tower erected in 1651.

To this style another succeeded, which, to characterize it briefly, seemed to take for an object a quality which had formerly been studiously neglected,—symmetrical design. Without completely breaking with tradition, architecture began to show a reverence for classicism which contrasted sharply with preceding work. But this new style was short lived and unfruitful; the modern era almost immediately succeeded, and the imported precepts of Mansart and Perrault commenced their fatal reign over the architects of Holland.

If, then, the architecture of Holland at its best is but the engraving of extraneous ornament upon a borrowed style, let us inquire if it possesses any distinguishing qualities which we may really call indigenous and national.

Amsterdam has been called the "Venice of the North," and the comparison, curiously enough, renders still more salient two characteristics which pertain to the best of Venetian and of Dutch architecture,—first, a carelessness for the laws of statics, and second, a love for color. These two qualities we may take as most characteristic of the architecture of Holland.

The Venetian architects have been blamed for superimposing "the full on the empty," for supporting solid walls of masonry on open arches and colonnades. The architects of Holland were

doubly sinners in this respect. They pierced walls with windows wherever they conceived them to be necessary without in the least troubling themselves as to what might be above them; they repeatedly placed the full on the empty; and when their edifice was complete they crowned it with an enormous entablature ornamented with festoons, arches, and heavy carvings, and took care to light-paint the whole that they might make its apparent size the greater, and its apparent weight the more considerable. The resulting effect of instability is rendered more striking by the fact that half of the old houses are doubly out of the perpendicular. Not only do they lean forward and overhang the street, but their side-walls, set at an angle to the façades, form a shape to which no word in architectural terminology will apply—a lopsidedness due mainly to the settling of the piles on which they are constructed, for every town and village in Friesland is built on such artificial foundations, and Erasmus of Rotterdam said that he knew a city (Amsterdam) whose inhabitants "dwelt on the tops of trees, like rooks."

And, finally, as to color, all buildings, public or private, in Holland are so rich in it as to almost dazzle the traveler from more sad-colored lands. The materials used lend themselves admirably to this end, the Belgian granite of the foundations, the yellowish Maestricht sand-stone of the trimmings and cornices, and the warm red and brown tones of the brick walls. To these potent base-tones,—blue-gray, cream-color and red,—wooden window-frames painted straw-color, and an enormous entablature, also straw-color, surmounting the façade and sharply outlined against the red or black tiles of the roof, are added. The granite base is sometimes, though rarely, lacking, as are the trimmings; but the light-painted wood-work and the deep-toned brick never. To render these contrasts more intense, the house doors are painted a vivid green and the shutters white, while in the older buildings the panes themselves are of violet-colored glass. In a country where the misty atmosphere and the fog softens outlines



PLATE XX

DWELLING-HOUSE, ENKHUIZEN

but brightens colors, where every tint, vivified by the humidity, takes on an added intensity, the use of so many and such strong tones indisputably convicts the Dutch of a keen natural predilection for color. Nor can this use of color be set down as fortuitous—as proceeding from the use of convenient highly-colored materials, for in the adjacent country, Belgium, where the same bricks and stones are used, they are, for the most part, disguised under a uniformly colored coat of stucco, nor is the wood-work painted to contrast with the tones of the façade, but even to shutters, blinds and door-plates is accorded to the general tint, and a dull gray dominates from attic to basement.

In spite of its being in a borrowed style, therefore, and in spite of its perverse imperfections and aberrations, the architecture of Holland is neither unoriginal nor unpleasing. As in a piquant face the expression of the whole prevents one from observing the disproportion of features, or as before the palaces of Venice the traveller forgets sins against academic laws in the pleasure of the colored vision before his eyes, so in the architecture of Holland illogical contours and flaring contrasts of color are forgotten in the picturesque ensemble, blent into harmony by the silver mists of the atmosphere.

Armorial Mosaics from Santa Croce.

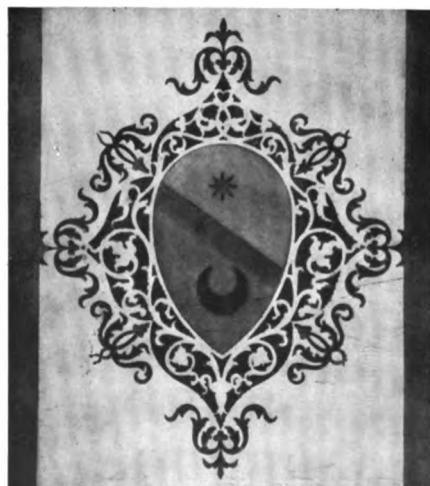
In Mr. Bernard Berenson's very interesting commentary on the "Venetian Painters of the Renaissance" he touches upon one factor of that great revivification that we do not remember to have before seen emphasized. "The thousand years that elapsed between the triumph of Christianity and the middle of the fourteenth century," he writes, "have not been inaptly compared to the first fifteen or sixteen years in the life of the individual. Whether full of sorrows or joys, of storms or peace, these early years are chiefly characterized by tutelage and unconsciousness of personality. But, toward the end of the fourteenth century, something happened in Europe that happens in the lives of all gifted individuals. There was an awakening to the sense of personality. Although it was felt to a greater or less degree everywhere, Italy felt the awaken-



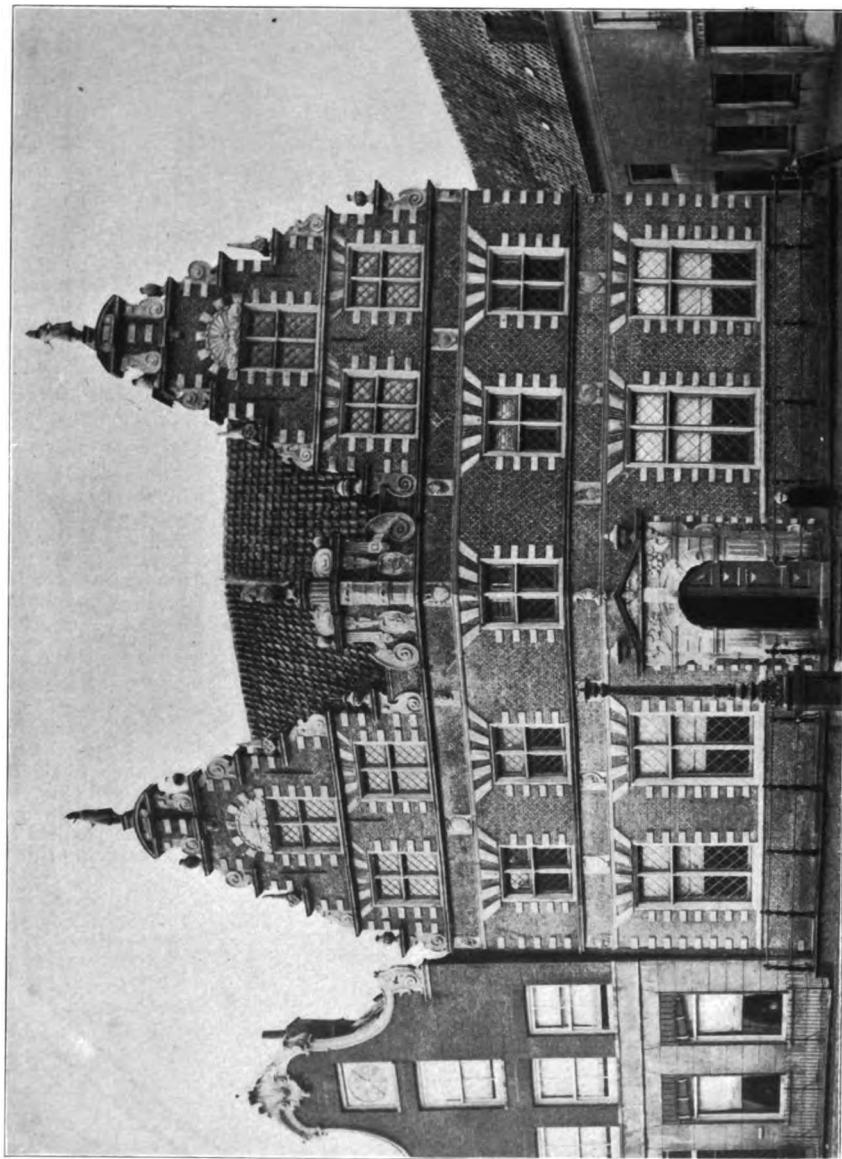
ARMS OF THE FAMILY OF ARNOLFO DI LAPO
SANTA CROCE, FLORENCE

ing earlier than the rest of Europe, and felt it far more strongly. Its first manifestation was a boundless and insatiable curiosity, urging people to find out all they could about the world and about man. They turned eagerly to the study of classic literature and ancient monuments, because these gave the key to what seemed an immense storehouse of forgotten knowledge; they were, in fact, led to antiquity by the same impulse which, a little later, brought about the invention of the printing-press and the discovery of America.

"The first consequence of a return to classical literature was the worship of human greatness. Roman literature, which the Italians naturally mastered much earlier than the Greek, dealt chiefly with politics and war, seeming to give an altogether disproportionate place to the individual, because it treats only of such individuals as were concerned in great events. It is but a step from realizing the greatness of an event to believing that the



ARMS OF THE MINIATI
SANTA CROCE, FLORENCE





ARMS OF THE BERNARDI-TOMMASI FAMILY
SANTA CROCE, FLORENCE

persons concerned in it were equally great, and this belief, fostered by the somewhat rhetorical literature of Rome, met the new consciousness of personality more than half-way, and led to that unlimited admiration for human genius and achievement which was so prominent a feature of the early Renaissance. . . .

"Unlimited admiration for genius, and wonder that the personalities of antiquity should have survived with their great names in no way diminished, soon had two consequences. One was love of glory, and the other the patronage of those arts which were supposed to hand down a glorious name undiminished to posterity. The glory of old Rome had come down through poets and historians, architects and sculptors, and the Italians, feeling that the same means might be used to hand down the achievements of their own time to as distant a posterity, made a new religion of glory, with poets and artists for priests."

Nowhere is this ardent desire of the period for the perpetuation of a name by means of some tangible memorial better exemplified than in the Florentine church of Santa Croce. This church contains no fewer than two hundred and seventy-six sepulchral stones, dating from the fourteenth century, not reckoning its beautiful and elaborate mural tombs, which include some of the finest in Italy.

Nor is Santa Croce's greatest claim to attention so much in the number or beauty as in the celebrity of the tombs it contains. Byron wrote of it in "Childe Harold":—

In Santa Croce's holy precincts lie
Ashes which make it holier, dust which is
Even in itself an immortality,
Though there were nothing save the past, and this,
The particle of those sublimities
Which have relapsed to chaos;—here repose
Angelo's, Alfieri's bones, and his
The starry Galileo, with his woes;
Here Machiavelli's earth, returned to whence it rose.

The late Dean Stanley in his history of Westminster has drawn an interesting comparison between the English Abbey and Santa Croce, and incidentally pointed out some of the causes why the latter church came to contain what Madame de Staël has called, "*la plus brillante assemblée de morts qui soit en Europe.*"

"Of all the characteristics of Westminster Abbey," wrote the Dean, "that which most endears it to the nation and gives most force to its name—which has, more than anything else, made it the home of the people of England, the most venerated fabric of the English church—is not so much its glory as the seat of coronations, or as the sepulchre of the kings; not so much its school, or its monastery, or its chapter, or its sanctuary, as the fact that it is the resting-place of famous Englishmen from every rank and creed, and every form of mind and genius. It is not only Rheims Cathedral and St. Denys both in one; but it is also what the Pantheon was intended to be in France, what the Valhalla is to Germany, what Santa Croce is to Italy. . . . In the church of Santa Croce at Florence, as in Westminster Abbey, the present destination of the building was no part of the original design, but was the result of various converging causes. As the church of one of the two great preaching orders, it had a nave large beyond all proportion to its choir. That order being the Franciscan, bound by vows of poverty, the simplicity of the worship preserved the whole space clear from any adventitious ornaments. The popularity of the Franciscans, especially in a convent hallowed by a visit from Saint Francis himself, drew to it not only the chief civic festivals but also the numerous families who gave alms to the friars, and whose connection with their



ARMS OF ANDREA GUARDI

SANTA CROCE FLORENCE



PLATE XXII

ENTRANCE TO CHURCHYARD, NIJMEGEN

church was for this reason in turn encouraged by them. In those graves, piled high with the standards and achievements of the noble families of Florence, were successively interred—not because of their eminence, but as members or friends of those families—some of the most illustrious personages of the fifteenth century. Thus it came to pass, as if by accident, that in the vault of the Buonarotti was laid Michael Angelo; in the vault of the Viviani the preceptor of one of their house, Galileo. From these two burials the church gradually became the recognized shrine of Italian genius."

Of the great number of sepulchral stones of which the pavement of Santa Croce may be said to consist, some few originally bore carved figures of the dead, but the greater part of these effigies have been all but effaced by the feet of the devout. The slabs which were not carved, but in which inscriptions and armorial devices were inlaid in colored marbles, are, on the other hand, well preserved. A number of these devices are shown in the accompanying illustrations.

These heraldic shields all date from early in the fifteenth century, and, in addition to their decorative value, mark a very interesting transitional period in the history of heraldry. Still distinctly Gothic in their stiffness and conventionality (the lion, for example, is no lion "drawn from the quick," as one is described in a manuscript of a century later), the elaborate mantling, which was to become so beautiful a feature, here merely foreshadowed by the ornament surrounding the shield, there is



ARMS OF THE SERRISTORI FAMILY
SANTA CROCE, FLORENCE

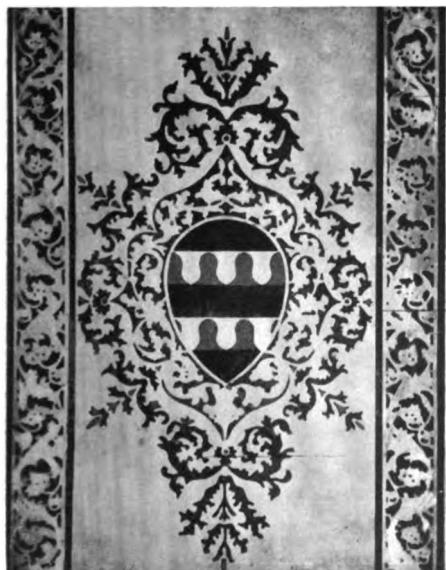
already to be observed that refining quality which is invariably the harbinger of Renaissance influence.

S. F. N.

Reliquaries from San Antonio, Padua.

THE principal church in Padua, and that most celebrated for its sanctity and the richest in works of art, is the church of San Antonio. The two beautiful reliquaries shown in the accompanying engravings are the gems of its treasury, which contains many elaborate pieces of goldsmiths' work. Though they date from early in the fifteenth century, they are among the most finished specimens of Renaissance craftsmanship; and indeed, during the Renaissance the goldsmith's art, with precocious maturity, outran all others, for, as says Taine, it found "at its very first step complete models in the relics of Greece and Rome, and at the same time complete instruments in the founder's furnace and the mason's mallet, whilst painting, poorly guided and poorly provided, had to wait until the slow progress of centuries should free perfect corporeal forms from the disturbed visions of the middle ages, until a revival of geometrical studies could teach perspective, and until the educated eye and professional experiments could introduce the use of oil and gradations of color."

The reliquaries here shown are supposed to contain bits of the skin, tongue and chin of Anthony, patron saint of Padua, who



ARMS OF FRANCESCO CILIANOCO
SANTA CROCE, FLORENCE



PLATE XXIII

THE "WEIGHING-HOUSE," DEVENTER



RELIQUARY IN THE CHURCH OF SAN ANTONIO, PADUA
MADE BY ALLESANDRO DA PARMA

addressed himself to fishes as Saint Francis did to birds. As the legend concerning him is as unfamiliar as it is curious, we may be pardoned for quoting it here.

"When," says the old chronicler, "Saint Anthony of Padua was preaching at Rimini, he found the eyes of many obstinately closed to the words of light, and said from his chair: 'Let those who list follow me to the seashore.' And having come to the seashore he raised his voice and cried aloud: 'Ye fishes of the sea, hear; for man, the image of his Maker, is like the deaf adder, and refuses to harken!' Instantly, from the depths of the sea, shoals of both little and great fishes thronged to the shore. From all sides they came in countless numbers, crowding thick upon each

other, their heads above water, their eyes upon the preacher, who exhorted them that they should ever praise and magnify their Creator. And at his words the fishes seemed agitated, flapped their tails, opened their mouths, and testified in a thousand ways their homage and the tribute of their mute praise. Then the multitude on the shore could not restrain their admiration, and some of them were overcome with shame and would have cast themselves into the waves, and some were affrighted and would have fled; but all were astonished beyond measure at the miracle that they had seen with their eyes, and cried out with one voice. And Saint Anthony, turning round upon them, exclaimed: 'Let the fishes of the sea teach man to praise the Lord! Shall man, the image of his Maker, alone be mute in His praise?' Then the heretics were confounded, and fell at the preacher's feet, and would not rise till he had given them absolution.

'And it is recorded that no fewer than an hundred repented them of their sins because of this wonder that the Lord had wrought at the hands of His servant, Anthony.'



RELIQUARY IN THE CHURCH OF SAN ANTONIO, PADUA
MADE BY AGOSTINO DA PADOVA

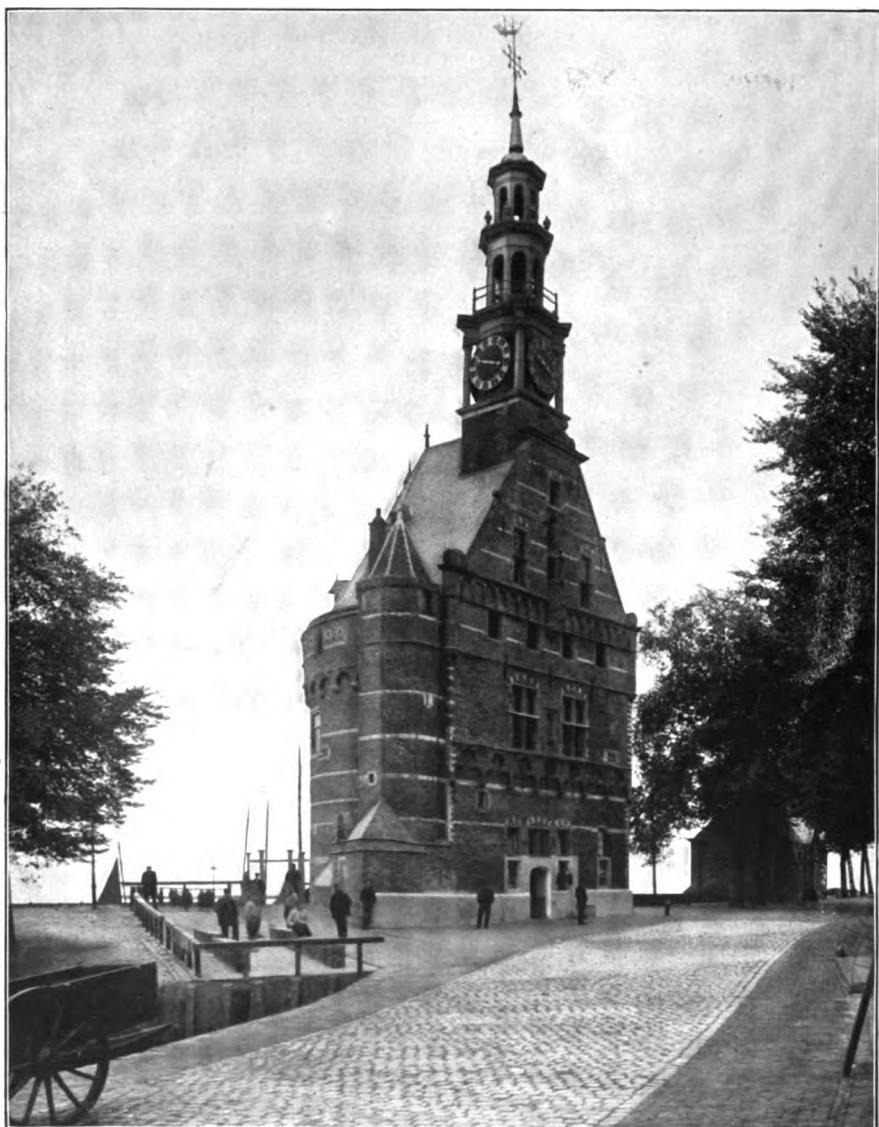


PLATE XXIV

HARBOR TOWER, HOORN

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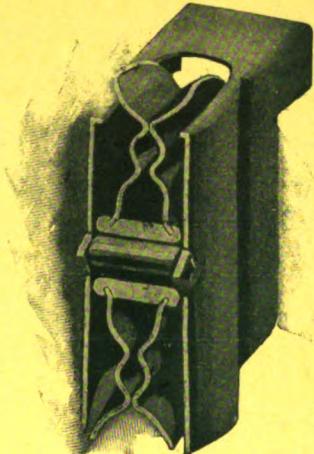
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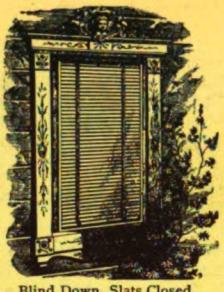
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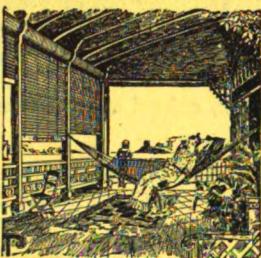
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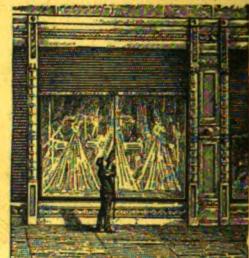
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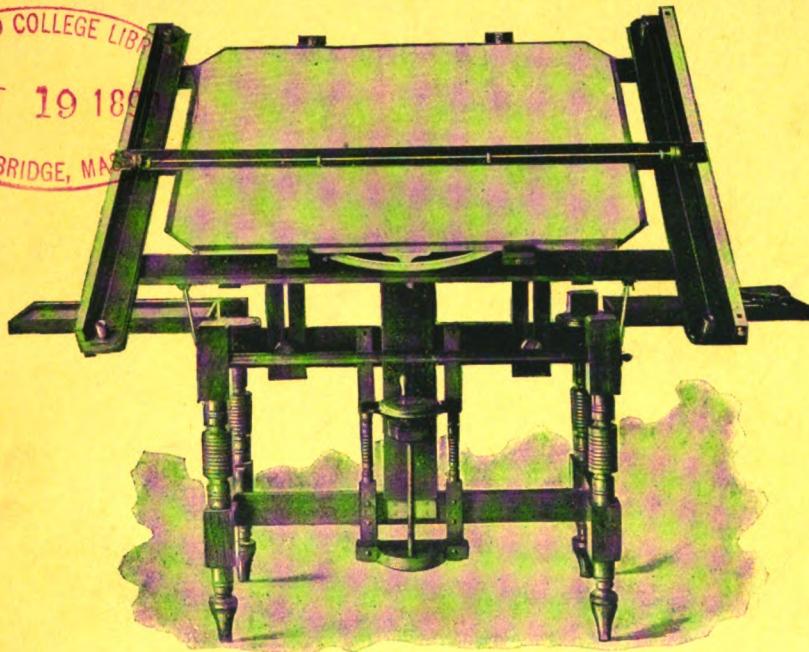
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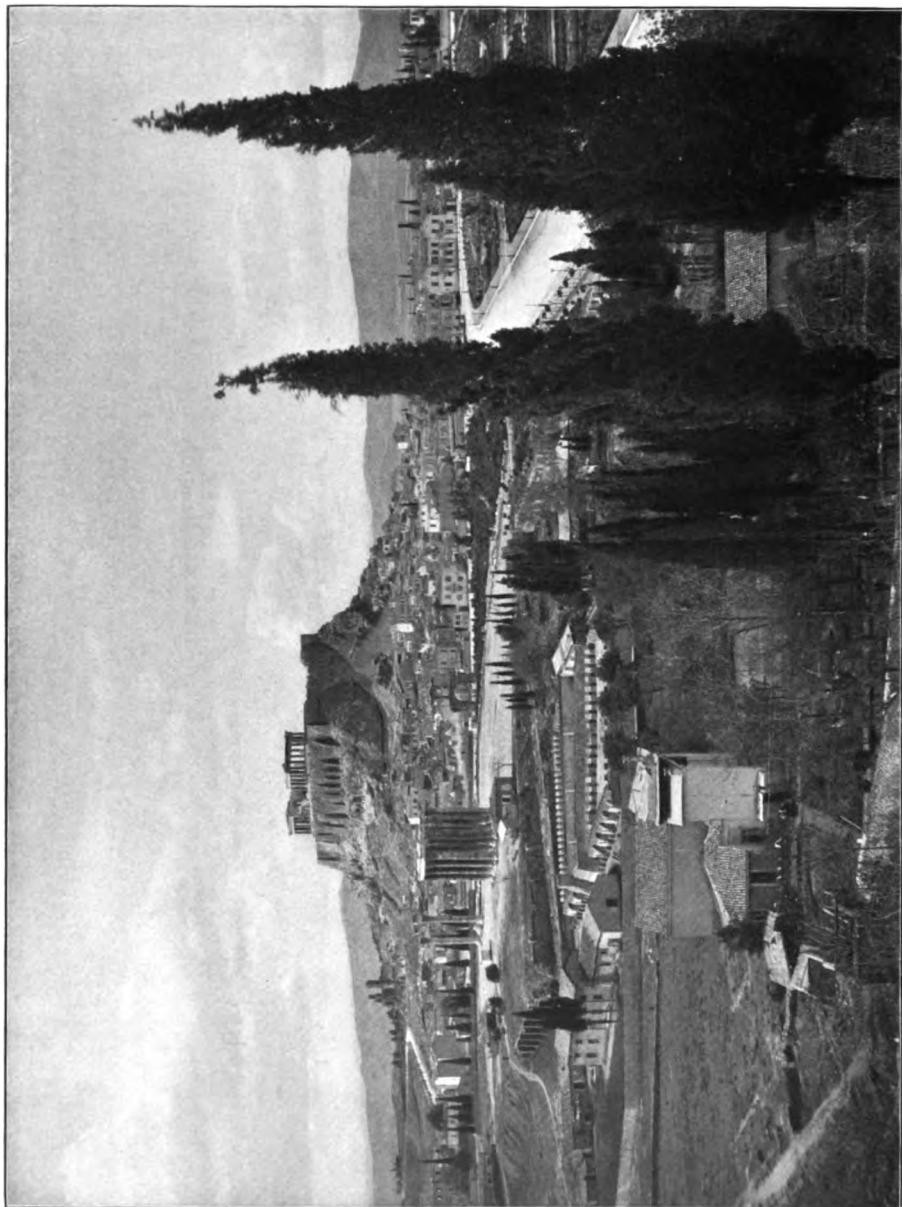
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GREEK RUINS AT ATHENS.

HERE is a sort of general belief, not only among scholars, but among the modern public, that, owing to a fortunate conspiracy of men and circumstances, the old Greeks were in constant contact with ideal beauty of all kinds, and that to this we owe the unparalleled influence they have since exercised upon human culture. There is also a widespread conviction that art, which is today the apanage of the few, and which all the efforts of modern governments have been unable to spread among the masses, was then public property, and universally appreciated.

It is a commonplace at the opening of all departments of Greek history to enlarge upon the exceptional natural advantages of the Greeks for development and culture. They were surrounded, it is said, by the most various beauties in nature, and by the most unvarying beauty in man. These reacted naturally upon their minds, and gave them that æsthetic taste, that *Schönheitsinn*, which produced their incomparable art. To some extent these assertions are true, but must be received, like most of the statements of enthusiastic Greek philologists, with great caution.

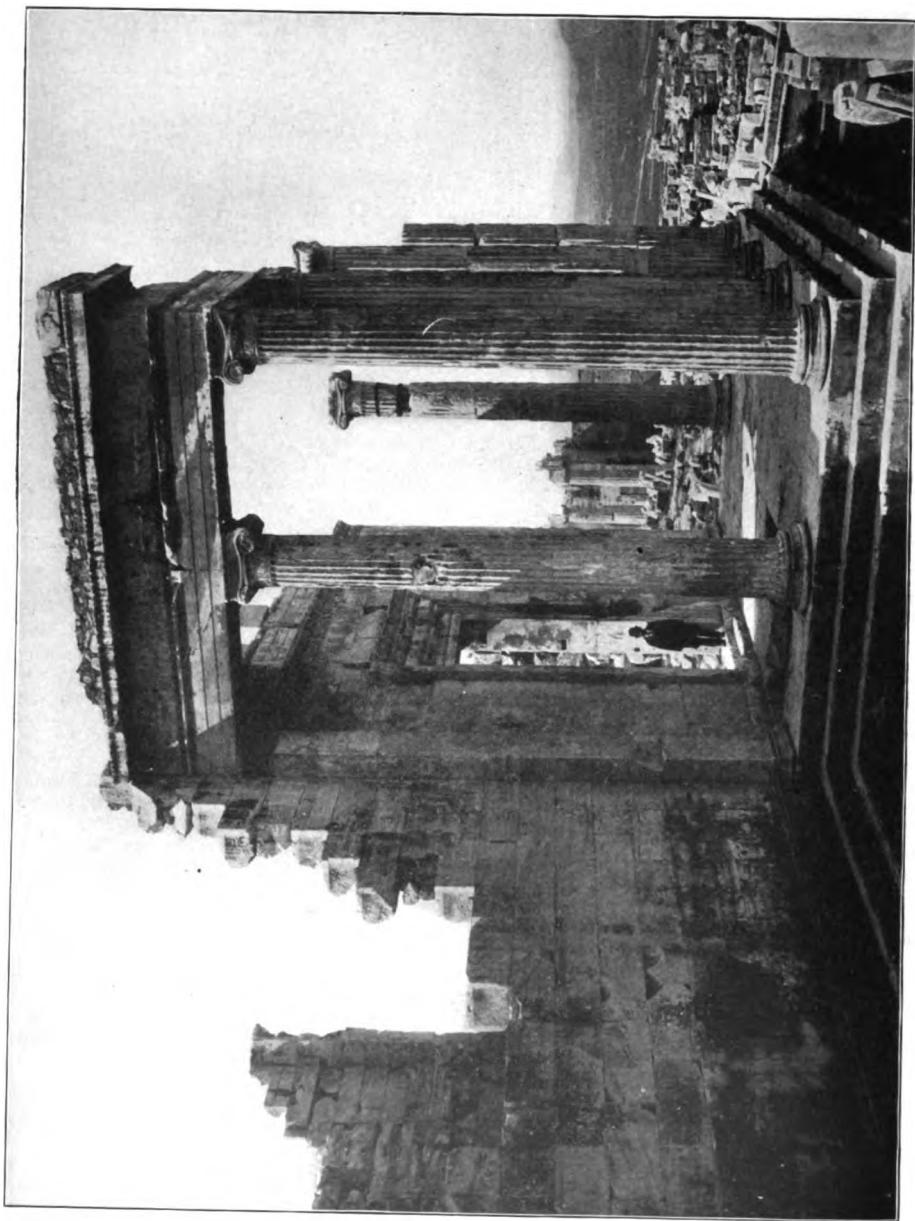
I can affirm from personal observation that the physical features of Greece and of the other coasts of the Ægean are exceedingly beautiful and various, and that not even Italy and Switzerland together afford a greater wealth of grandeur and of picturesqueness. It is also probable that the somewhat colder climate of classical days, together with better cultivation, made the vegetation richer and more lasting, and so obviated the only flaw which now mars the perfect beauty of the country. If then a perpetual fair prospect could stimulate art, Greek landscape must certainly do so. But nevertheless, as has been long since observed, the old Greeks hardly ever speak of scenery; they seem not to have admired it consciously, as moderns do, so that we

might almost argue the thesis, that an appreciation of landscape beauty is the result and not the cause of a long-developed artistic sense. Some unconscious effect may perhaps be conceded, but surely an art either professedly human in form, like their sculpture and painting, or strictly artificial, like their architecture, which never imitated inanimate objects, can hardly be said to have been much influenced by the beauty of surrounding nature.

When we approach human beauty as a stimulus to art, the case is exactly reversed. There can be no question of its direct and clearly felt influence, but the facts commonly alleged about its extraordinary frequency are open to grave doubt. As far as I can make out, all the general descriptions of Greek beauty come from very late authorities, who, as the nation was then certainly not exceptionally handsome, are evidently describing the older Greeks from the extant statues and pictures by great masters.

For a perfectly trustworthy witness in this matter, the great phil-Hellene, Cicero, lets the truth out accidentally. "How rare," he makes Cotta say, "is manly beauty! When I was at Athens, you could hardly find one in each crowd of youths." Dion Chrysostom, who in his twenty-first oration makes complaints like Cicero of the decay of beauty, plainly intimates that he uses sculpture as his evidence of older times. He even suspects that its excellence, and the decay of later sculpture may account for the supposed facts, but insists that this seems only partly the case, and that the natural type might have also changed.

It seems therefore that our only good evidence for the extreme beauty of the Greeks is the very chaste and noble type preserved in their sculpture, and their general reputation among the Asiatics, a reputation partly due to their intelligence, and partly to the fair complexion which is



always admired by dark races. And yet the extreme fixity of type in the sculpture of the Attic age seems to me to point in a different direction, and show that as the archaic face of the stele of Aristion and other such remains is far too ugly to represent contemporary faces, so the more beautiful type of the Parthenon is far too ideal, and is probably built upon a few exceptional models, refined and exalted by the artist's genius.

The result of the whole matter is this, that we must not overrate the influences of human beauty or of landscape beauty on the art of the Greeks, and must not imagine that we or any other people only require similar conditions to develop similar results. Their conditions were no doubt favorable, very favorable, but by no means so miraculous or exceptional as they are usually made out to be. In other directions, indeed, they were splendidly equipped, partly by the national genius, and partly by accident. The objective arts of architecture and sculpture found in the marble quarries of Pentelicus, of Paros, and elsewhere a material which infinitely facilitated and enhanced great effects, and even made many things possible which could not else have been imagined or attempted. But this richness of material only affects the artists and not the masses, and possibly the excellence of a man's language will not go one step towards making him a poet, if he have not the inspiration of the muse.

I have gone at some length into this question of the natural conditions of art in Greece, in order to make it plain that however national and diffused it became, this was due to careful study, and training, and legislation, and not to a sort of natural compulsion, when every man and every scene were so lovely that people who only copied them produced great works of art. As natural beauty was always the exception among Greek men, so artistic talent was also rare and special. Enthusiasm for Greek art is very laudable, but must not be allowed to misstate the facts and mislead our judgment.

There are other circumstances in the social position of Greek art which in most societies would have tended to impair its popularity and its influence. We may lay it down as a rule that all Greek artists were professionals, and that the admiration of the public did not then take the form, as it now does, of amateur attempts, or of the desire to fuse dilettantism and professional art into one another.

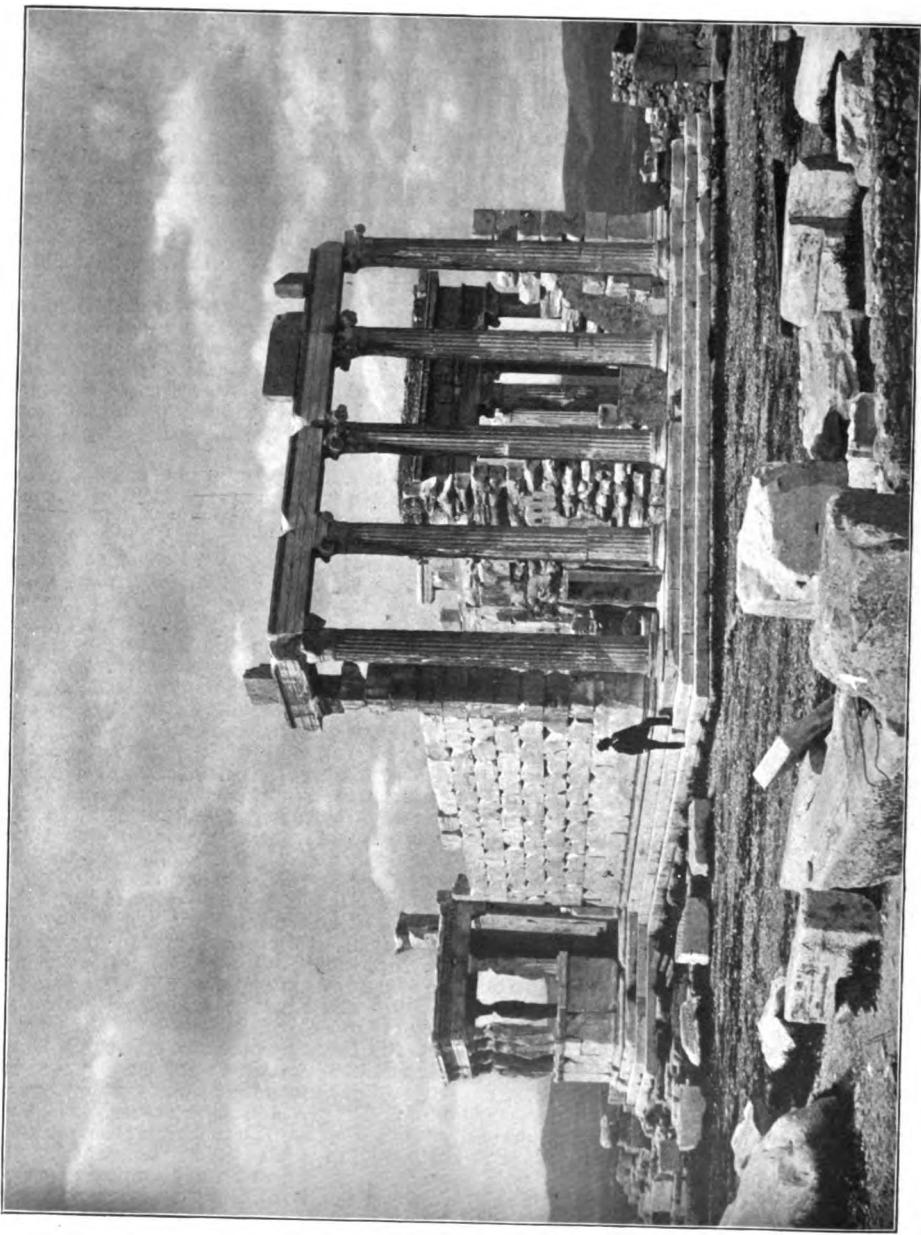
Through the Attic age, we find that amateur performances in art were held of no value; professional artists were prized for their art alone, and did not attain through it any exalted social position. The Greeks believed little in sudden inspirations, in sudden flashes of genius, in great extempore efforts. On the contrary, they laid the greatest stress on careful training and study, and upon the thorough comple-

teness and reasonableness of an artist's conception before he attempted to carry it out. Thus while on the one hand they discouraged amateur art, and only valued the careful productions of a life devoted exclusively to its object, they evidently considered the study of art too arduous and absorbing to be a fit occupation for a free Greek gentleman, whose first duties were to politics and society. Hence artists were to some extent despised among aristocratic people, and Plato thinks it an obvious remark that no fashionable young Athenian would choose to be even a Phidias, with his matchless fame as an artist, on account of his tradesman's life.

We are therefore in presence of the remarkable fact, that in a society which more than any other honored and understood and promoted art, the great majority of artists were not favored, not very well paid, and rather the clients than the patrons of other men. All these considerations would seem to contradict the ordinary belief about Greek art, and prevent it from being really national, and really transfigured into the masses.

But these very same causes had other effects, equally natural, which were very favorable to such a result. In the first place let us remember that by the masses in Greek towns we always mean the free population, and exclude the slaves, to whom all menial work and all real servitude were confined. The poorest citizen was accordingly in some sense an aristocrat. He had some one to look down upon. He had something to be proud of. Above all, he had considerable leisure. It is very difficult indeed to overrate the effects of this leisure, and of the advantages of having slaves, if men desire to keep a fine edge on their æsthetic faculties. It is of course a mere negative cause, but in my mind it was far more important than whatever exceptional beauty the Greeks may have had above other men.

Now all this leisure—and it was the leisure of active and busy, not of idle and lazy, men—they spent not in trying to produce amateur works, but in criticising and comprehending the products of specially trained artists, compared with the natural models offered them by the palaestra, the festal processions, and the solemn dances, in all of which the Greeks sought to idealize human motion, as well as human rest. They did not interfere with the artist's life, they did not, so far as we know, annoy him with advice or suggestion, partly from a certain contempt and carelessness about him, partly because their energies went into politics, and they wanted to enjoy not the processes but the results of art. So then all the turbulent spirits, all the reckless and innovating minds turned to public affairs, and left the study of sculpture and painting and other arts to more sedate and sober natures, who accordingly followed the undisturbed tenor of their way, and developed the eternal



laws of the ideal without hurry or agitation.

It seems to me that this is an important psychological cause of the conservatism, the chastity, the reticence of the best Greek art. Had its rewards been sufficient to entice ambitious natures, they would soon have disturbed its serenity with their personality. But here as in other great epochs, art and trade went hand in hand; the artist was not a grandee, but a tradesman, who loves to make his work good, but makes it for an employer whom he is compelled to satisfy. Moreover, when his employer had paid him, he admitted no farther obligations of gratitude.

great open-air club, with an exchange, a market and a set of law courts attached to it. In this great open-air club, in the public buildings, in the fairest suburbs, were set up all the consistent uniform types of the great artists, along the walls were their frescoes, on the heights were their severe and symmetrical temples, in theatres and processions were their strictly conventional dramas and hymns—all these things speaking the same sort of feeling, all teaching the same sort of severe grace, all pointing to the same sort of ideal beauty. Let me add that as the citizen spent all his time in public, and only went home to eat or



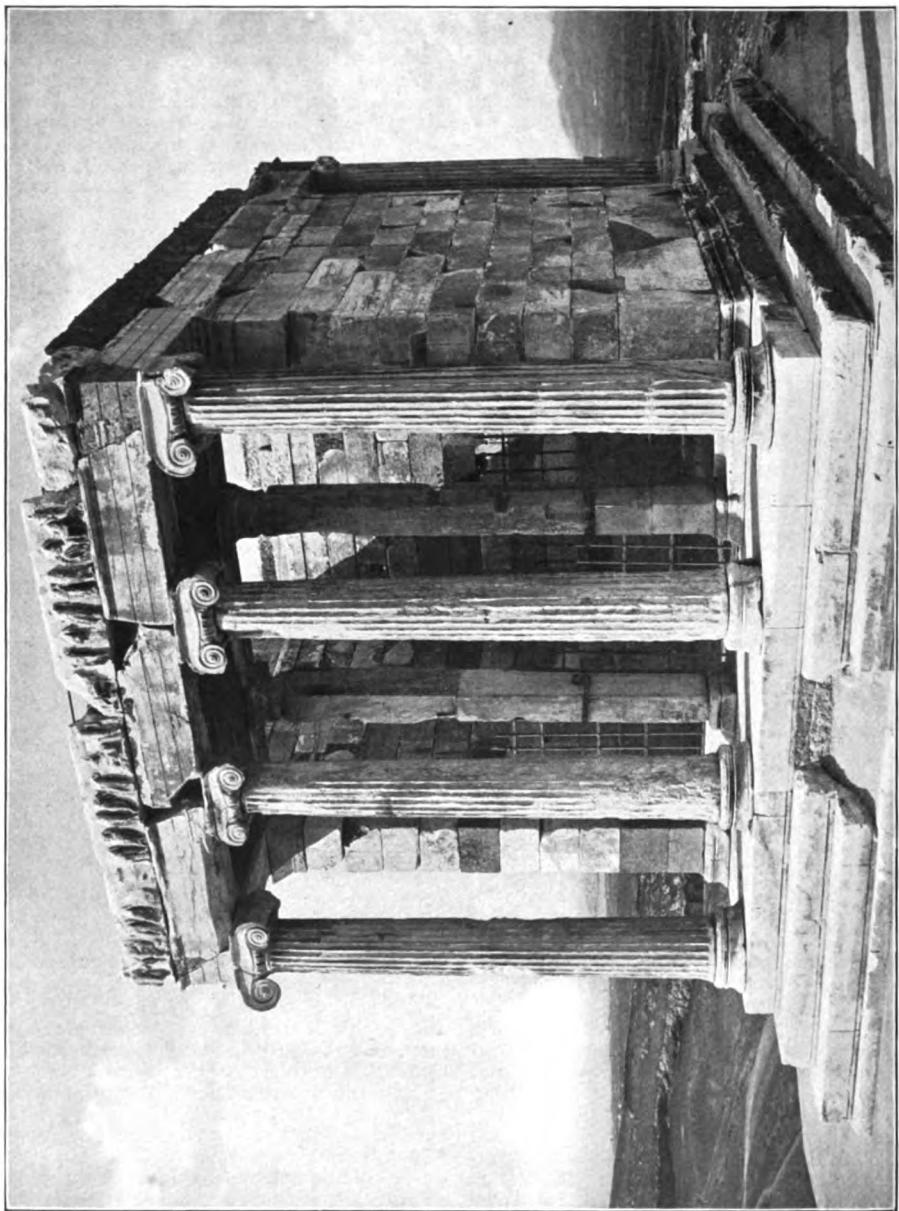
THE ERECHTHEUM, PORCH OF THE CARYATIDES

Thus, in Thucydides' political history, there is not one single mention of any artist or of any work of art, so far as I know; and even when he introduces Pericles rehearsing the glories of Athens, and speaking of the resources devised by the state for making the citizens' leisure agreeable, he speaks of contests and feasts, and elegant private appointments, but does not deign one word about the splendid artists whose genius had in that very generation given to Athens its imperishable renown.

Let us now recall to mind the smallness of the Greek towns, and the systematic publicity of Greek citizen life; how the Agora with its colonnades and the adjoining streets and temples formed a sort of

sleep, his house was no proper place for art, and that even family monuments and portraits of obscure people, were set up along the most public thoroughfares, and therefore all the work of the artist was public and common property, not hidden in museums or private collections. The creed of the nation furthermore associated beauty, more even than goodness, with religion, and to set up a god in a form of ideal beauty was an act of greater devotion, a nearer approach to his perfection, a more lasting tribute, than to sing hymns and offer sacrifices.

Thus the publicity of ordinary life, the publicity of art, and the publicity of religion encouraged each other, and produced



an exceptionally persistent and perpetually acting influence upon the Greek citizen. But it was the exceptional genius of the artists which made this great influence the highest and the purest education towards the ideal which the world has yet seen. I am not able to explain why so many men of genius arose in Greece, nor do I suppose the fact will ever be explained, though it is scientifically established and has occupied philosophic historians for ages.

But I think our evidence contradicts one solution, which is that the whole nation was so exceptionally gifted, that the occurrence of the highest genius was merely the accident of a slight difference in degree among intellects all superior to those of other men. This is one of those twaddling theories about the Greeks which have been frequently opposed by the present writer. Nothing can be more false than to assert that the Greek public was made up of great intellects and perfectly educated in the fine arts. The Greek public had its asinine qualities predominant, like every other public. As the majority of the crowd was not, I believe, beautiful, so the majority was certainly not wise. Aristophanes makes Æschylus treat it as ridiculous that an ordinary Greek public should venture to criticise poetry, and will not even submit to the Athenians as thoroughly competent. Aristophanes in his own person derides this very Athenian public, and openly rejects their decision as ignorant. The greatness of Phidias, and the eternal monuments of his genius in the Acropolis, still new and startling in their grandeur, could not save him from odium and from persecution at the hands of these same Athenians. The painter Agatharchus, a famous man in his day, was treated with open violence as a slave by Alcibiades, and apparently without any public indignation.

The only complete and trustworthy portrait of this Demos is to be gathered from the Comedies of Aristophanes taken together and in mutual relation. It may be left to any fair critic whether this picture is not that of a public with all the faults and vices of other publics, but endowed with a better political education, perhaps with more natural shrewdness, and placed in circumstances unusually favorable. The great artists lived and worked apart from this crowd. Most of them despised it, all



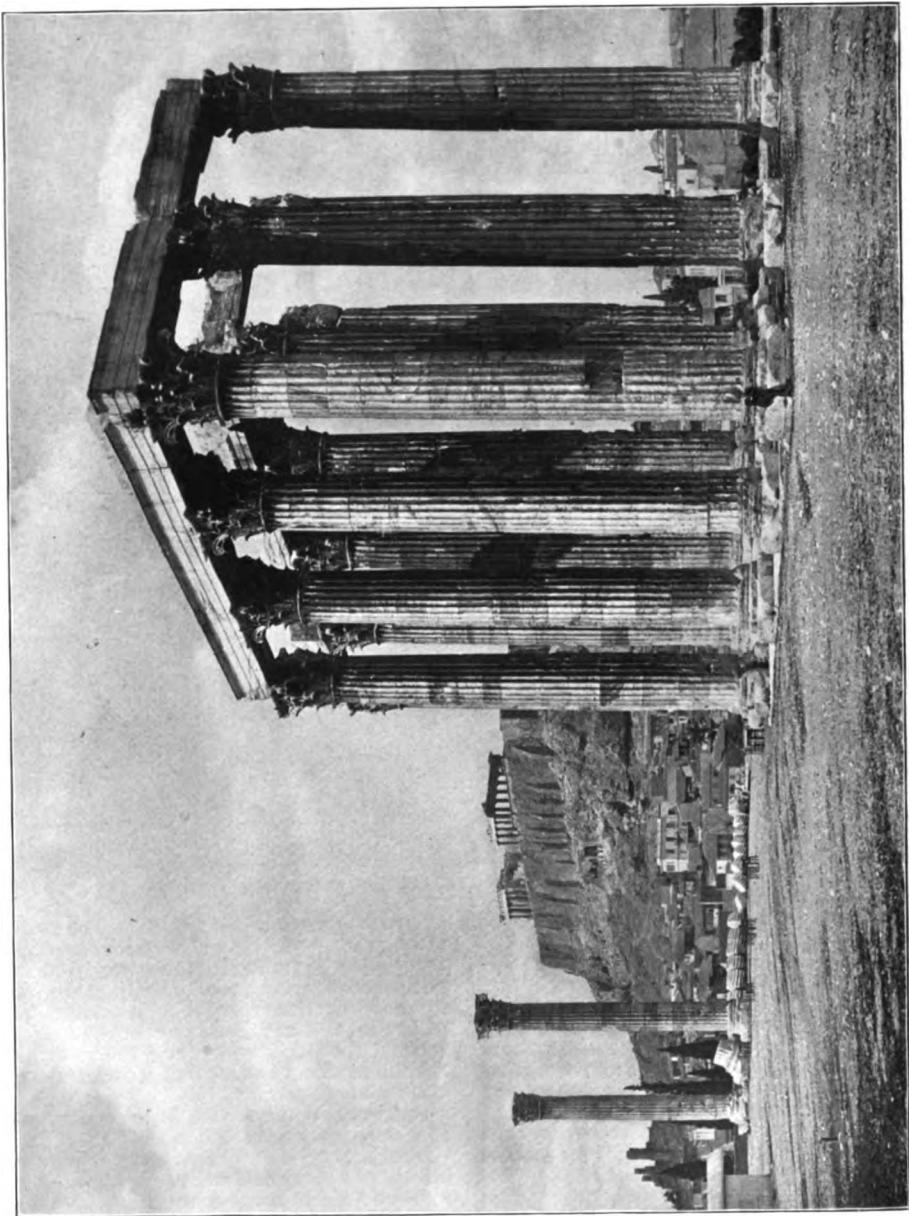
CHORAGIC MONUMENT OF LYSICRATES

of them probably feared it. The really vital point was the public nature of the work they demanded; it was not done to please private and peculiar taste, it was not intended for the criticism of a small clique of partial admirers, but was set up, or performed for all the city together, for the fastidious, for the vulgar, for the learned, and for the ignorant.

It seems to me that this necessity, and the consequent broad intention of the Greek artist, is the main reason why its effect upon the world has never diminished, and why its lessons are eternal. All that was special and momentary and transitory, was avoided, and the large enduring features are portrayed with calm and majestic dignity.

We can quite imagine that had the mere masterpieces of Italian art and literature survived to us from the middle ages, had we lost the endless chronicles, and acts, and

TEMPLE OF OLYMPIAN ZEUS, ATHENS



letters, which admit us to the secrets of the age, and disclose in all their nakedness the burning passions and the dark vices of artists, and kings, and bishops, we might have formed a very different and a very false idea of the brilliant Italian republics,—in fact we might have a picture very like the ordinary notions about the Greeks, with the addition of some splendid features resulting from a higher and purer faith.

Yet all this picture would be, as we know, historically false. The Italian republics were torn with wild and savage passions; their citizens were violent and lawless, grossly immoral in their lives, and reckless in their actions. Their despots were cruel and inhuman beyond all decent description, and the Christian faith which they professed had no more influence on their lives than the moral lessons of the old philosophers and poets upon the Greeks.

Nevertheless, these people's art was splendid; their aesthetic sense was not dimmed by their crimes, and even the most abandoned of them have about them something truly and justly fascinating. We thus come to see how great intellectual and artistic excellence is compatible with great moral faults, with vice, and with meanness. We come to see that ideal conception and perfect execution imply lofty genius and patient diligence, but do not imply in the appreciative spectator either of these qualities, and in the artist no moral counterparts. But we may also learn how the artist, or the school and succession of artists, may always be the few, the exceptional and the isolated among the crowd, and how their great works may vaguely educate the judgment of the masses without affecting their principles.

The Greeks may have been somewhat mean, overreaching, untruthful, and not very courageous, and yet have been highly gifted, and keenly alive to the noble and the true in art and literature. It is the ignorance that that combination is possible in human nature, both singly and collectively, which has made some zealous Grecians in England very adverse to such a theory. But mankind is a more complex thing than they imagine, and will not simplify itself for the convenience of even the most accomplished scholar.

Yet on the whole, I am more inclined to adopt the other suggestion already made, and hold that the great Greek writers and artists stood as far intellectually from the masses as such men now do, and owed their stronger influence to their greater relative number, and to the greater publicity of every-day life. Why they were so frequent is the point which cannot be explained. But why they more easily reached the public is evident from the habits of southern climates, and from the smallness of the Greek states.

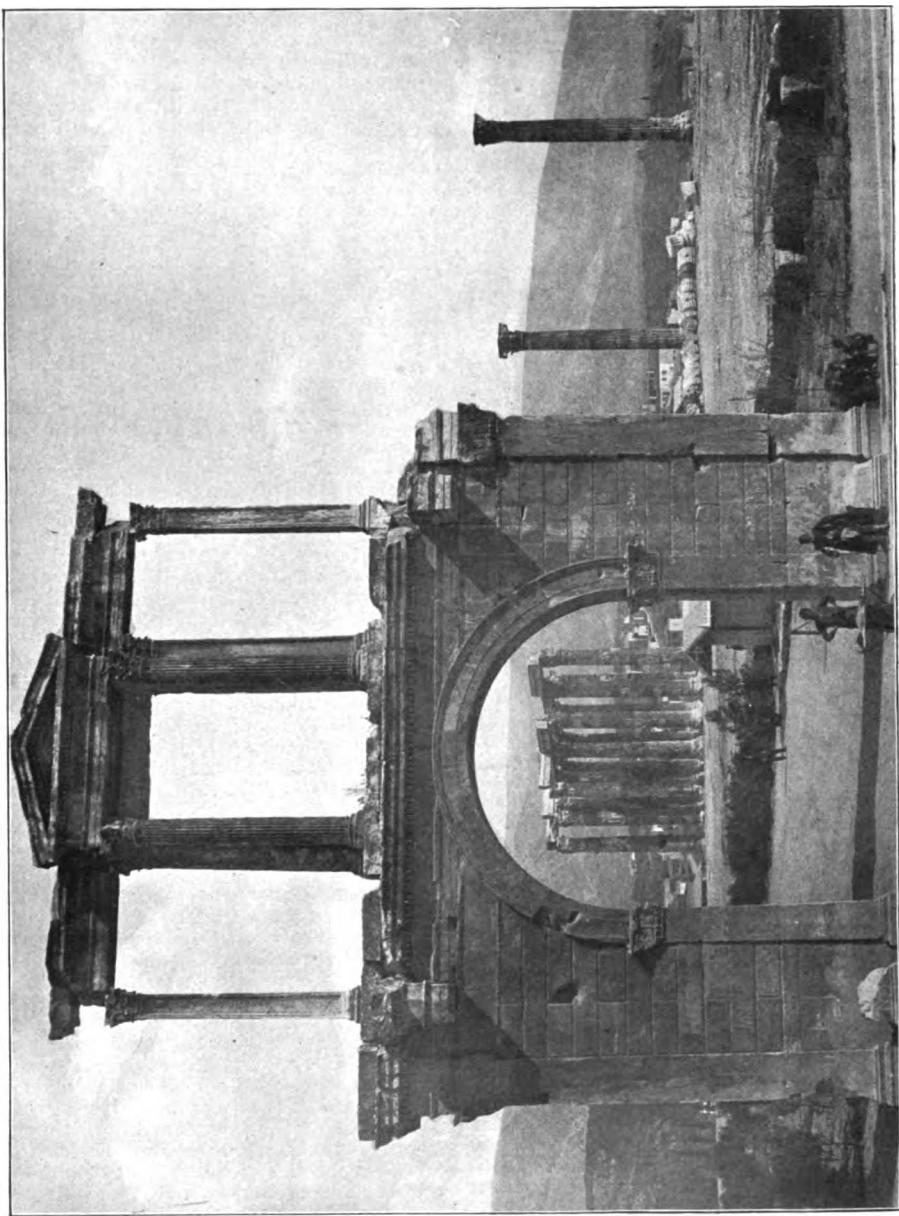
It has been long ago shown by historians that a quantity of neighboring contesting states of small dimensions are infinitely more stimulating to human culture than

the great centralized empires of modern Europe. Capitals abounded, centres of art and of politics abounded, and life attained an intensity in all directions which we moderns in vain attempt to realize. It must be confessed, that if these political conditions produced Greek culture, or enabled it to be produced, modern Europe is travelling in the opposite direction, and yearly attaining a condition less and less favorable for a diffused intensity of life. Greek culture stands before us as a great complex growth, of which the very conditions have passed away, and which can never be reproduced in its old perfection.—J. P. MAHAFRY. “*Social Life in Greece.*”

THE Athenian ACROPOLIS, a precipitous rock which rises about two hundred and sixty feet above the city, and extends one thousand feet from east to west, and four hundred in its greatest width, was fortified at a very early period (the historical tradition ascribes the construction of its defences to that mysterious race, the Pelasgi), and thus secured against assault, it became a consecrated precinct, filled with temples and absolutely crowded with the noblest productions of art. The account given by Pausanias of its sacred buildings and commemorative statues is a thing to wonder at; and the reader is tempted to ask if it were possible that so much of beauty and magnificence could be accumulated within so limited a space. There now remain in ruins on the Acropolis but three temples,—the Parthenon,* the Erechtheum and the Temple of Victory; of the Propylæa only some few columns are standing, and the whole plateau is covered with fragments of fallen shafts and disjointed capitals; and yet, ruined as they are, they have served for two thousand years as models for the most admired edifices of every civilized country in the world. They all belong to the golden era of Attic art,—the Periclean age. Of the other ruins illustrated in this issue (all of any importance which remain to the city), the earliest in date is that of the Theseum, which belongs to the period of the transition from the Archaic to the Periclean era. The Choragic monument of Lysicrates belongs to the Alexandrian age, which followed that of Pericles. To the succeeding period of the Decadence belongs the Tower of the Winds; while the Temple of Olympian Zeus, though begun very early, was in the main carried out by a Roman architect, and belongs to the Roman period, when Roman influence was spreading over Greek territory. To this same late time belongs the Arch of Hadrian.

Pausanias observes that, in his time, nothing surpassed the PROPYLAEA—a ma-

* NOTE: The Parthenon was illustrated and described in THE BROCHURE SERIES for Dec., 1898, and is consequently not included in this issue. “Fragments of Greek Detail” were illustrated in THE BROCHURE for Aug., 1895.



jestic gateway of Pentelic marble, crowning a marble stairway, seventy feet in breadth, which led from the city to the brow of the Acropolis—whether for size of the stones or beauty of the workmanship. It was considered the greatest achievement of Pericles and his architects, and seems to have attracted more admiration than even the Parthenon. The works of the ancients abound with allusions to it; and of all the examples of Athenian magnificence this splendid structure may be considered to have been the most thoroughly characteristic. It equalled the Parthenon in felicity of execution, and surpassed it in boldness and originality of design. Begun in the year 437 B.C., it was built under the direction of the architect Mnesicles, who completed it within a few years. The Propylæa was the main ornamental approach by which the Acropolis was entered. The western face of the Athenian citadel was its most accessible side, and of this face the Propylæa occupied the centre.

The ERECTHEUM is an Ionic temple which dates from the fifth century B.C. It contained a shrine to Athena, as the guardian of the city, the tomb of Erechtheus, whence its name, and several other peculiarly sacred memorials. It is remarkable for its complex plan and architectural variety, as well as for its great technical perfection. At the west end of the south side is the famous PORCH OF THE CARYATIDES, the rich entablature of which rests on the heads of six female figures. These rank as among the finest of all architectural sculptures. They were supposed to be representations of the maidens who figured in the great Panathenaic procession. One of the Caryatides was carried to England by Lord Elgin, and its place is now filled by a copy.

The TEMPLE OF THE "WINGLESS VICTORY," or the "Nike Apteros," stands on the southern wall of the Acropolis. It is a beautiful little Ionic temple, measuring eighteen by twenty-seven feet, standing on a high stone platform projecting beyond the Propylæa. The temple was pulled down by the Turks, and its materials buried under the works of a battery, where they were found, almost complete, by German scholars in 1835, and restored to their original positions.

There was a street in Athens called the "Street of Tripods," which was a favorite lounge of the Athenians. It was lined on either side with a row of

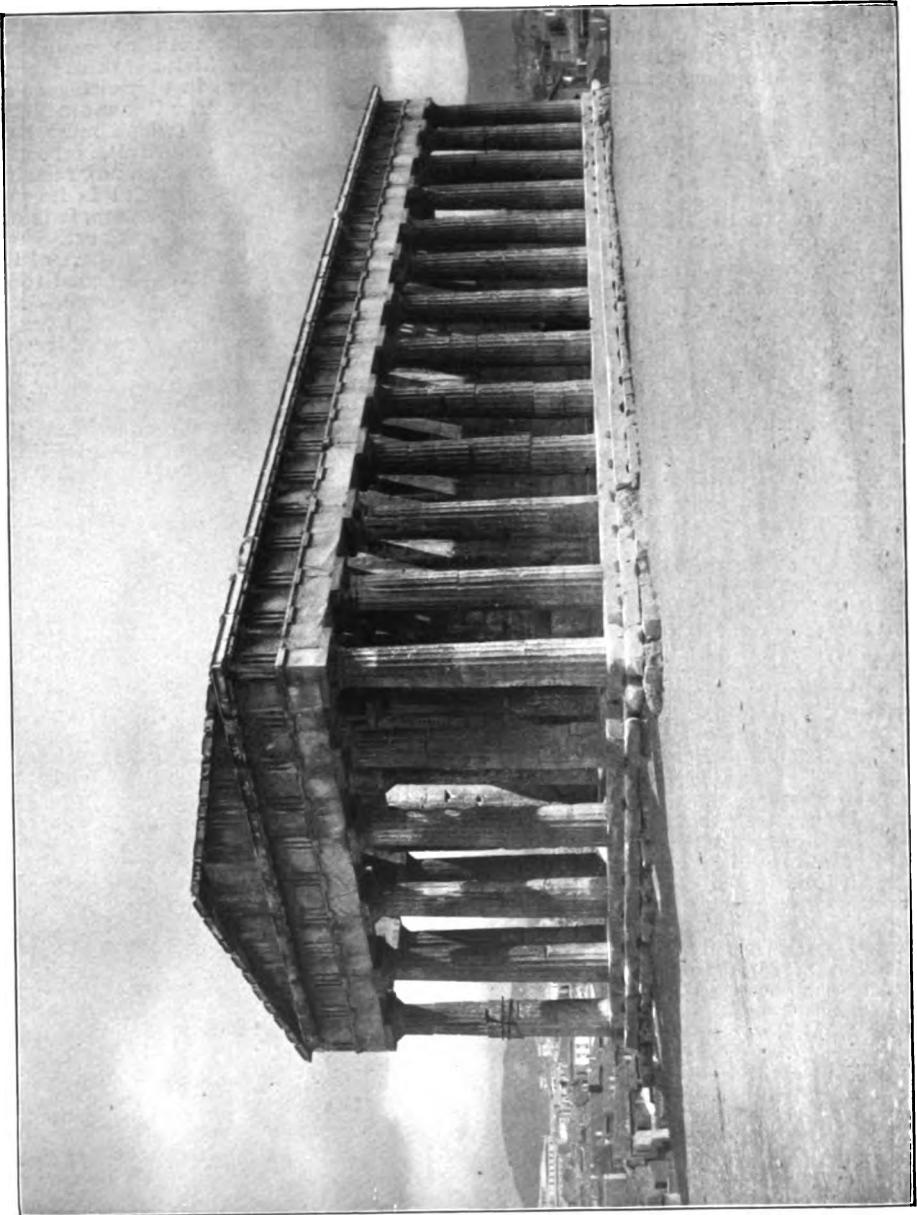
tripods which had been presented by the Athenians to the victorious Choragi, or Chorus masters, who won the contests in the neighboring theatre; and along this street these Choragi set up their trophies as offerings to Bacchus, the patron of dramatic representation. Sometimes the tripods stood alone with no extraneous ornamentation; at others, as in this temple, they were enshrined in very elaborate architectural settings. The CHORAGIC MONUMENT OF LYSICRATES (which must have been one of the most beautiful), is the only one of these structures which now remains. Exquisitely wrought, graceful in its proportions, and rich in decoration, it is one of the purest examples of Greek art.

There is no aperture in any part of the monument,—it was never intended to be entered, and was quite dark inside,—and yet the ingenious men of Athens have, in modern times, been pleased to call it "the Lantern of Demosthenes," and the guides pretend that it was originally the study of that statesman.

In a south-eastern direction from the Acropolis, at a distance of about five hundred yards from the foot of the rock, stand



TOWER OF THE WINDS



sixteen gigantic columns, of the Corinthian order. They are the remains of the great TEMPLE OF OLYMPIAN ZEUS, which with the exception of the temple of Diana at Ephesus, was the largest Greek temple ever built. The length of the temple, measured upon the upper step, was three hundred and fifty-four feet; its breadth, one hundred and seventy-one. The one hundred and twenty-four columns of this stupendous edifice were six feet and a half in diameter, and more than sixty feet high. The entire building was constructed of marble from the quarries of Pentelicus.

The history of this great structure is too curious to be passed over. That the original Olympieum was one of the most ancient of the Athenian temples, may be inferred from the accredited legend which referred its foundation to Deucalion. Pisistratus, about 530 B.C., projected a new and more magnificent erection, but the names of his architects have been better preserved than the works they superintended. Vitruvius informs us that "the foundations of the temple of Jupiter Olympius at Athens were prepared by architects employed by Pisistratus, after whose death, on account of the troubles which affected the public, the work was abandoned. About two hundred years afterwards, King Antiochus Epiphanes having agreed to supply the money for the work, a Roman citizen, named Cosutius, designed the cell with great skill and taste, the dipteral arrangement of the columns, the cornices and other ornaments. The work was again interrupted by the death of the Syrian monarch, until in the time of Augustus, a sort of joint-stock company of kings, states, and wealthy individuals, undertook the completion of the building; but the spell was not yet broken, and the work remained unfinished until Hadrian, under happier auspices, finished and dedicated the temple, and set up in it the statue of the god, nearly seven centuries after its foundation by Pisistratus.

It is hardly possible to conceive where and how the enormous masses have disappeared of which this temple was built. To compare great things with small, "the remaining columns look like the few remaining chess-men, which are drawn into the corner of a nearly vacant chess-board, at the conclusion of a game."

The ARCH OF HADRIAN is still in fairly perfect condition. It was erected about 117 A.D., in the Roman period. The design of it seems to have been to mark, by a sort of triumphal arch, the boundary between ancient Athens and that quarter which obtained the name of Hadrianopolis from the munificence of the Emperor Hadrian in adorning it. On one side are inscribed the words, "This is Athens, the old city of Theseus"; on the other, "This is the new city of Hadrian, not that of Theseus."

The Horologium of Andronicus Cyrrhestes, usually called "THE TOWER OF THE WINDS," was erected at the expense of this private individual. We have no means

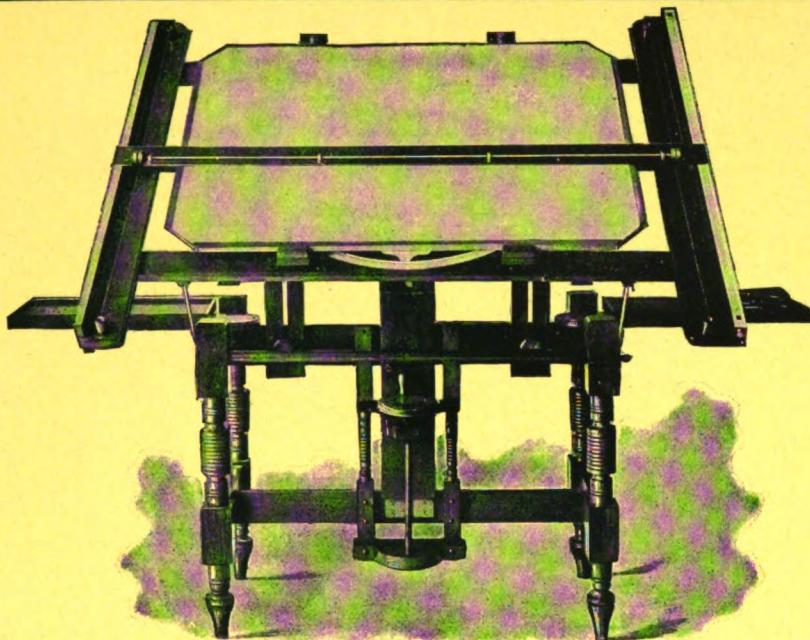
of determining its date with exactness, but it must have been built before 35 B.C., as it was then mentioned in Varo's treatise. Vitruvius thus describes it: "Some have chosen to reckon only four winds; the East, blowing from the equinoctial sun-rise; the South, from the noon-day sun; the West, from the equinoctial sun-setting; and the North, from the Polar stars. But those who are most exact have reckoned eight winds, particularly Andronicus Cyrrhestes, who, on this system, erected an octagon marble tower, and on every side of the octagon he wrought a figure in relief representing the wind which blows against that side. On the top of this tower he placed a brazen Triton holding a wand in his right hand; and this Triton is so contrived that he turns round with the wind, and always stops when he directly faces it; pointing with his wand over the figure of the wind at that time blowing." The Triton above described has vanished, but the sculptures still remain. But the carving shows Roman influence and is a decadence from the time of the best Greek art. Under each figure is a sundial, and the floor of the tower was so constructed as to form a "water clock," indicating the hour by night and by day. Channels are still perceptible in the pavement which supplied the water to the ancient machinery.

The TEMPLE OF THESEUS, or the so-called "Theseum," is the first ancient monument that meets the view on approaching Athens from the Piræus, and it is still in so perfect a state of preservation that, at a little distance, it might almost be taken for a modern structure. Stuart speaks of it as "one of the noblest remains of ancient magnificence, and at the present the most entire"; and Sir William Gell describes it as, "notwithstanding its small dimensions of one hundred four feet by forty-five feet, producing an inconceivable effect of majesty and grandeur." Dodwell suggests "that this building probably furnished the model for the Parthenon, which it resembles in the most essential points, though it is nearly double the size." The date of its erection is at least thirty years earlier than that of the Parthenon. It is of the Doric order, has six columns at each front and thirteen at each side including the end columns of the front. When, in 1824, Lord Byron died in Greece, striving to free the Hellenic nation from their Turkish yoke, the Athenians wished his body to be buried in this temple.

The GATE OF THE AGORA stood at the southwestern angle of what was the ancient Agora, or oil-market, and formed one of the entrances to it. It dates from the Roman era, about 35 B.C., and was founded by the Cæsars, Julius and Augustus. There are several inscriptions on this gate, one giving two names of the prefects of the market, another preserving an edict of the Emperor Hadrian regulating the sale of oil, the duties placed on it and the like.



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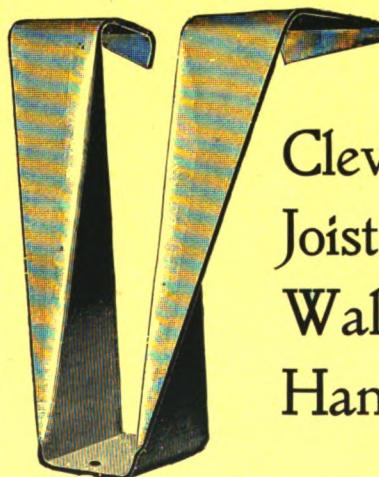
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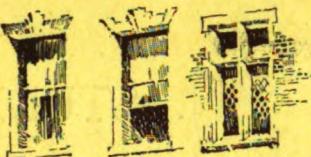
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